PRICE 15 CENTS READ! OLD EXHIBITOR FEBRUARY 8, 1919

DRAMATIC MIRROR

ABRAHAM S. SCHOMER
Schomer-Ross Productions, Inc.

VAUDEVILLE VOLLEYS PAGE 201—SONG SHOP PAGE 205

Paramount-Flagg Comedies

More Truth Than Poetry

LIVES there a boob with soul so dead, who never to himself has said: "The folks may charge that I'm a bug, but I could do as good as 'Doug.' I only need to leap a fence, knock over several husky gents, cop off the shero, so to speak, and I will get ten thou a week."

That's the fellow who's the hero of "One Every Minute," the newest Paramount-James Montgomery Flagg Satirical Comedy, starring Olin Howland and Florence Dixon.

A boob with $25,000 and a hankering to be a moving picture star like Douglas Fairbanks. There's a vamp in it, too.

They take his picture and his money, too. They make him climb like the Human Fly. There isn't a thing that they don't do—to make it a comedy you've *got* to buy.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Produced by Town and Country Films, Inc.
Jack Eaton Eltinge F. Warner

THE MIRROR

LOUIS R. REID, MANAGING EDITOR

Problems of Distribution—Cabarets in Defeat—Franco-American Cordiality—John Barleycorn Joins Wilhelm of Amerongen

WHILE picture producers worry along discussing the pros and cons of their complicated and diversified exchange systems, the actors seem to have taken the question into their own hands to settle for the entire industry. It is now announced that the Griffith-Fairbanks-Hart-Chaplin-Pickford combination will not only make their own pictures, but will release them direct to exhibitors, thereby eliminating the well known middleman. It only remains for the stars to build their own theaters and furnish their own patrons. Anyway, the progressives in the film field declare the big five have taken a long step in the right direction, for the day of the many producer exchange systems seems to be drawing along towards the shank of the evening.

MEANWHILE, there is a rumor that First National has combined with Famous Players-Lasky, for booking purposes, and it is said that it was fear of this merger which led the big five to organize. Members of both the Circuit and F. P. L. deny there has been such a merger, but the rumor appears to be well authenticated. Whether the new combine can organize before present contracts expire is the question now agitating the various stars, and their attorneys are on the way from New York at present to settle the matter.

A PROBLEM in mathematical genealogy is keeping New York interested in its tea room hours. If Nat Goodwin's fifth wife takes her third husband what relation is the third wife to the fifth's second husband?

Incidentally, Mr. Goodwin is expressing annoyance at the persistence of reporters in seeking information about any contemplated new trips to the marriage mart, adding that he "never shall again embark upon the sea of matrimony." But the newspaper offices watch and wait aware that Mr. Goodwin's exploits help in maintaining the gayety of nations.

SAMUEL L. ROTHAPFEL is a good showman aside from an unusual ability to attract the dear public. He possesses the talent to arouse suspense and maintain it at a high pitch. Out of the Rivoli-Rialto management for three weeks he is still keeping the film world guessing as to his next move. And that is no mean accomplishment in a field in which changes are as continuous as they are surprising.

WHAT was a victory for the theaters proved a defeat for the cabarets. Determined that amusements in one form or another should bear a burden of increased taxation and forced by a nation wide public sentiment to let well enough alone so far as the theaters were concerned, the House Ways and Means Committee has launched an offensive against the cabarets. A sly, strategic move and one calculated to win the approval of a public that is being compelled more and more to practice economy. The cabaret forces are not organized as a solid protesting unit and it is unlikely that their arguments against a 15 per cent tax upon admission will have much weight with a body of such Missourian-like characteristics as the Ways and Means Committee.

IT BEING as blessed to give as to receive, if not more so, the Actors' Equity is not one to withhold its praise when it believes it deserved. Therefore we note the enthusiasm with which the association is sending broadcast the glad tidings that the Messrs. Shubert, abiding by the terms of their recent agreement with the A. E. A., paid all the actors in their employ full salary for Christmas week.

CAPTAIN FRANKLIN P. ADAMS, better known in the *Tribune* by the shorter and fancier F. P. A., states it as his observation that President Wilson is not only a good theatergoer, but a consistent one as well. He laughs heartily at all the old stuff. We had no idea the president was so representative a representative of the people he represents. They, too, like the old stuff.

THE entente cordiale in Franco-American theatrical circles is becoming more and more powerful. While we produce plays and pictures dealing with French heroes, the French are planning to present a drama in which George Washington is the central character. Percy Mackaye, masque and pageant author to Harvard, Columbia, C. C. N. Y. and Forty-second Street when it seeks decennial surcease from revues, has written a play—a "ballad-drama," it is called—with the title "Washington, the Man Who Made Us." And Jacques Copeau will produce it in the French theater here shortly.

JULIA and Donald and Joe of pleasant memory—the Cohan lyric, based upon the seemingly eternal triumvirate of Sanderson, Brian and Cawthorn, set Broadway laughing a couple of seasons ago—met in convention assembled at the Actors' Fund benefit. They were in the group that performed the Florodora Sextette and they danced together and smiled and beamed at each other with all their old cordiality. And the audience thought and pondered. And the critics gaped and wondered—and left singing the satiric ditty of Cohan.

SCENARIOS, dealing with the liquor traffic, the liquor vice, the menace of liquor and allied themes, are being pigeonholed according to our reliable secret agents. John Barleycorn has joined hands with the Kaiser in the limbo of obsolete though not forgotten figures. Neither will be a good friend much longer of the industrious writer of photoplays. They will belong to a bygone era. Their only value will be historical—and the records show that historical dramas are not productive of standing-room-only receipts.

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DRAMATIC MIRROR
MUSIC—DRAMA—STOCK PICTURES—VAUDEVILLE
FOUNDED A.D. 1879

BROADWAY WILL SECEDE FROM UNION

BY LOUIS R. REID

Dip Into Future Reveals That Great White Way Will Revolt Rather Than Become Great Dry Way

ON July 1, 1919, the United States of America will go dry. On July 4, 1919, New York City, or that part of it known as Broadway, will secede from the Union. That historic date has been selected first because it represents the inalienable right of all Americans to life, liberty and the pursuit of happiness, and second because it is the birthday of George M. Cohan.

George M. Cohan, President

IT is no idle prognostication to say that George M. will be the first president—he can be a king and emperor if he chooses—of the republic of Broadway. He was the first to make famous in song—and songs are more important than laws—the Great White Way. Is he not, therefore, the logical selection as the head of a great state where gayety, be it false or sincere, and brilliance forever dwell? And Broadway answers back affirmatively.

It is this undying will and purpose of Broadway that it shall not become the Great Dry Way that is the inspiration, the *casus belli*, the seed and basis of the coming revolt.

Those who are planning the secession are not the Don Quixotes, or even the Don Juans, that might be imagined. Rather are they serious, practical, determined men and women—people in whose eyes the light of freedom burns brightly. They have considered all sides of the question. They have taken into account the nation-wide resentment against what might be called, for want of a better word, disloyalty.

It is their stand that the problem of loyalty cannot enter into the case, inasmuch as the people west of the Hudson River, once they escape from the clutches of the speculators and the hat-check guardians, declare that Broadway is without the pale of their civilization; that it, forsooth, is a distinct entity created and maintained solely to woo the furtive dollar.

On the other hand, Broadway has ever had an unconscionable pride in its splendid isolation from what Booth Tarkington and the other Indianans term the true America. It has displayed little interest in the affairs of the hinterland, preferring to settle its own destiny by its stars (theatrical), its song writers and its curb philosophers.

All Consequences Considered

YES, all consequences of the new declaration of independence have been regarded. The future is faced with the hope and optimism of a people schooled in adversity and accustomed to win fame and fortune overnight.

Already men experienced in the press-agent style of literature are dusting off their superlatives in preparation for the act of secession. They are now declaring that July 4, 1919, will be one of the greatest, if not the greatest, night in all history. It will surpass, they state authoritatively, in tumult and oratory and wide-eyed inspiration the Russian revolution and the German fratricidal wars following the signing of the armistice. Why? Because it will be staged by master showmen with all their skill and resourcefulness in arranging pretentious exhibitions. And by showmen not merely theatrical producers are meant. Such an expression rightly includes cabaret proprietors, hotel managers, brewers, politicians, brokers, clubmen and motion picture magnates.

THE will of the people of, by and for Broadway has been correctly gauged by the inspired agitators of a new order—or, rather, the old order. Broadway is willing to give up its lights, its nights, its sights—even its tights—but it is not willing to forego its four o'clock cocktail, its glass of cooling brew, its cup that cheers. It voted uniformly for a Governor who held the belief that the question of prohibition should be left to a referendum. It was not prepared for the amazingly rapid spread of what it calls the Sahara spirit.

Not so with the politicians, the editorial writers, the hotel and cabaret proprietors. They early sensed the menace of the arid waste, and laid plans accordingly. They recognized the loss of heavy investments, the arrogance and fanaticism of the opposition, the threat to the constitutional matter of state rights, the possibility of a Bolshevist rise in the workingman's deprivation of personal liberty. And they have labored hard, but as it now turns out futilely, for the cause.

Only Honest Solution

THERE remains nothing to do but secede. That, after all, is the honest solution of the portentious problem. Assuredly, deceit and humbug and elaborate strategy could be practiced. Clubs and hotels and cabarets might operate secret lockers, comparatively secure from the eyes of espionage; convenient vessels might transport the thirsty beyond the three-mile limit, there to allow indulgence in plenty; various other devices might be resorted to, but none would be conducive to the maintenance of self-respect.

But being practical men, the revolutionists are taking no risks upon the eventuality of a serious crisis. They are aware that it takes all kinds of people to make a prohibition America, and that those who took advantage of all methods of politics and persuasion to knock John Barleycorn off his pedestal would be found eager and willing to wage a war of conquest upon Broadway. Indeed, these people would be only too responsive to the idea of making Broadway more like Main Street.

Broadway Awaits Worst

THE Broadwayfarers, therefore, await the worst. Not yet ready to consign their great hotels to ruin—and if the hotels go to pot the theaters will follow, since playhouse patronage depends for the most part upon the hotels; not yet ready to hand their traditional personal liberty over to self-appointed guardians of the public welfare—they will resist to the end.

They have been prepared not merely for forty years, but for almost forty times forty—or, to be exact, since 1776, to fight for their rights. Their eyes are straight ahead and their hearts are in the right place.

With a population of several millions to call upon, and protected by the natural defences of the Hudson, East and Harlem rivers, Broadway has no apprehension over the outcome of any struggle with the prohibition forces.

It will be a war on water so far as Broadway is concerned. It will be a war with water so far as the prohibitionists are concerned.

Indeed, the latter probably will confine their martial activities, provided they cannot attack New York with oratory, to fire boats in the rivers. They will drench New York with water. They will put out Broadway—if they can. If they can!

THE PLAY WORLD AND ITS PEOPLE

LAW PROPOSED IN ASSEMBLY WOULD END TICKET AGENCIES

Hamill of New York Introduces Bill Eliminating All Middlemen—Legislation Would Supersede Williams-Kilroe Ordinance.

MORE trouble is looming in the none too distant future for the theater ticket brokers. Just as they were falling in line and preparing to abide by the terms of the Williams-Kilroe ordinance, which limits the brokerage fee on tickets to fifty cents, necessitates a license and provides a prison sentence or heavy fine for all violations, along comes one Peter J. Hamill, a Democratic Assemblyman from New York City, with a proposed state law which would put them out of existence.

Assemblyman Hamill feels that there is no need for ticket agencies. Therefore, he has introduced in the state legislature a state-wide anti-theater ticket scalping bill which will end all agencies if it becomes a law. It would supersede the Williams-Kilroe ordinance.

Kills All Agencies

The Hamill bill would not only prohibit theaters from selling tickets above the printed box office price, but specifically forbids any person or corporation establishing an agency or office for that purpose. Violation of the terms of this bill would be a misdemeanor.

Assemblyman Hamill took another swing at theatrical institutions by introducing a bill which would prohibit theater managers from cutting their shows short. He said that many continuous vaudeville theater managers make it a practice when there is a large crowd waiting to see the next performance to cut out several numbers on the program.

District Attorney Swann is making good on his promise to enforce every provision of the Williams-Kilroe ordinance. Within the last two weeks he has caused the arrest of thirty-two ticket sellers and other agency employees for alleged violations. Eleven of these have been held by the Magistrates' courts for examination. Owners and managers of a number of agencies who have been fighting the ordinance have withdrawn their opposition and applied for licenses.

Marshall Seeks Writ

"Louis Marshall, attorney for a group of the agencies, has announced that he would apply for writ of habeas corpus previous to the hearings of the men under arrest," said Assistant District Attorney E. P. Kilroe, co-author of the ordinance. "The defendants may get an appeal to General Sessions, but to reach a final decision it would be necessary to carry the cases to the Court of Appeals."

The Chicago City Council is now investigating ticket scalping conditions. A committee of three has been appointed to investigate and make a report. There has been much complaint about scalping, but it is hard to prevent scalpers from having their friends buy tickets two and three at a time and turn them over for resale. No investigation can stop this practice when the tickets are purchasel from the box-office. It would be difficult to make the box-office clerk require an affidavit from every ticket purchaser that the tickets were not for a scalper.

BILL BARS ANIMALS FROM PERFORMING

Prevents Presentation of Tricks or Feats in Places of Amusement

A bill is before the Massachusetts Legislature to "make it unlawful to cause any dumb animal to perform any trick or feat as a part of the performance at any theater or other place of public amusement or entertainment." The bill is backed by the Massachusetts Society for the Prevention of Cruelty to Animals.

Theater and vaudeville house managers expect a lively fight to prevent the bill's passage. A hearing was given this week before the Committee on Local Affairs of the Legislature.

Rev. Dr. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals, was the principal speaker.

He gave numerous specifications of extreme cruelty practiced upon animals by their trainers in preparation for public perfomances, and said that the public is greatly misled.

Selwyn Gets New Play by Jane Murfin

Selwyn and Company have acquired the rights to a new play by Jane Murfin, entitled "The Three Graces." Miss Murfin was the co-author with Jane Cowl of "Lilac Time."

* * *

Shuberts Take Over Los Angeles House

The Majestic Theater, Los Angeles, has been taken over by the Shuberts, unless all the signs fail. Joseph Montrose has been appointed house manager, and the theater, which has been closed for a long time, will re-open Feb. 17 with William Faversham and Maxine Elliott in "Lord and Lady Algy."

* * *

Grenaker Succeeds Worm

Claude P. Grenaker, whose publicity stunts have kept the Winter Garden well lubricated, has been appointed by the Shuberts to succeed A. Toxin Worm as their press-agent-in-chief. It is said that Worm resigned on account of a disagreement on Hearst's advertising rates.

IS THAT SO!

Eugene Lowe played the role of Gallagher in "Cappy Ricks" at the Morosco Theater, Jan. 21, owing to the illness of Bert West.

Penelope Davies will give a song resital at the Princess Theater, Sunday afternoon, Feb. 9.

Lieut. Cleves Kinkead and Lieut. Thomson Buchanan, playwrights, have been mustered out of the service.

Isabelle Lowe, now featured in "The Melting of Molly," has been placed under a long term contract by the Messrs. Shubert.

Chic Sale, the impersonator of rural types, has been added to the cast of the new Ziegfeld Midnight Frolic, and will make his first appearance on the New Amsterdam roof Feb. 3.

Helen Westley and Frank Thomas have been engaged for "Hobohemia," which will reopen the Greenwich Village Theater Feb. 8.

Howard Kyle appears in Marjorie Rambeau's support in the revival of "Eyes of Youth" at the Manhattan Opera House.

Ada Mae Weeks, the dancer of "Listen, Lester," has signed a two-year contract with John Cort, and will be seen in a new revue next season.

Shelley Hull, who died recently, left an estate of $5,000, according to the application of his widow, Josephine S. Hull, for appointment as administratrix.

Frankie Bailey, of Weber-Fields Music Hall fame, famous for her shapely figure, is now assistant manager of the United Cigar store at 46th St. and Broadway.

Sam Schepps, the jeweler who recently bid $65,000 for a pearl necklace at the Alien Property sale, has opened a well furnished and stocked jewelry store in Strand Theater Building.

Sidney Bracy, member of Walter Jordan's "Seven Days' Leave" company, was recently operated upon at the Presbyterian Hospital.

George Flateau, now in "The Crowded Hour," will continue next season under the management of the Selwyns.

Victor Herbert "himself" will conduct the opening performance of "The Velvet Lady," the new Klaw & Erlanger musical comedy, Feb. 3, at the New Amsterdam Theater.

Eileen Errol, well known in productions as well as in stock, and who has been heading the company of T. Daniel Frawley which has been playing in South Africa, has cabled that she has withdrawn from that organization and has sailed for home.

* * *

L. O. Fiske with Packard

Lyman O. Fiske, who has been identified with THE MIRROR for many years as business manager, has accepted a very responsible position with the Packard Theatrical Exchange and will begin his new duties next Monday. THE MIRROR, which he has handled capably and faithfully, extends best wishes to Mr. Fiske in his new field.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Jan. 28, 1919. The following members were present:

Messrs. Bruce McRae (presiding), Stewart, de Cordoba, Wise, Westley, Cope, Miss Emmet, Mr. Deming, Mr. Jones and Mr. Brian.

New members (through New York office): John S. Alexander, Petra Folkman, Gaston Glass, Leo Henning, Peggy Pates, Horace Lintz, Inez Sebring, William L. Thorne, Eugene Ward (and through Chicago office), Jane Aubrey.

Well, the theatrical interests won, and Congress has abandoned the idea of increasing the amusement tax to 20 per cent. The number of protests sent in was simply enormous. Our own people obeyed the request of their association in a most gratifying manner. Apart from telegraphing, many who were personally acquainted with Senators and Congressmen in Washington came to us for data which they incorporated in letters. As we have seen the replies to same we know how much they helped.

Our president, Francis Wilson, is spending a well-earned vacation down at Bellcair Heights, Fla. During his absence Vice-president McRae is holding down the chair.

It is well to warn some of our Chicago members to have a perfect understanding with the management as to the class of show for which they have been engaged. We have just received a complaint stating that, after joining, the members of a company were informed that they would live on a car, and when they threatened to leave they were told they would have to pay the fare of their successors. In case of any misrepresentation of this nature, the actor should immediately protest, otherwise it might be contended that he had condoned the breach of the contract and would suffer accordingly.

The best way to handle the Sunday matinee (which in certain sections of the country is becoming popular) is for the company to refuse to play them without a definite promise of payment therefor. It is easier to settle a matter of this kind before the event than afterward.

By ORDER OF THE COUNCIL.

* * *

Three Hits for London

The offices of Winchell Smith and John L. Golden are fast completing plans for sending "Lightnin'," "Three Wise Fools" and "Turn to the Right" to London in connection with a prominent English manager whose identity will be announced later. The casts of "Lightnin'" and "Three Wise Fools" will remain practically the same as the ones now playing.

Mr. Smith is now in Florida reading manuscripts.

MANAGERS RESUME STAGE OPERATIONS NOW THAT DOUBLED TAX IS DEFEATED

Gratified at Effect on Revenue Conferees Produced by United Front of Playgoing Public All Over Country

EMERGING triumphant from the cloud that threatened to inflict upon them the injustice of a doubled tax on theater admissions, producers, managers and theatergoers all over the United States once more are jubilant. By united effort, they have won a noteworthy battle with the Federal law making machinery, and they have every reason to rejoice.

Under the pressure of more than 6,000,000 signatures on petitions of protest, and letters and telegrams in bales, the revenue bill conferees in Washington were literally forced from their position, which increased the tax on theater tickets to 20 per cent instead of 10. As had been expected, Chairman Claude Kitchin of the House Ways and Means Committee, held out to the end for the unjust double tax. Standing with him was Representative Fordney, ranking Republican member of the committee. But their fight was hopeless. The agitation launched by the United Theater Managers' Protective Association had done its work, and when the conferees finally saw the preponderance of public sentiment against their proposal, they surrendered, leaving the tax as it was before, 10 per cent.

Increase Cabaret Tax

Just to get even, however, they slapped a 15 per cent tax on cabaret admissions, as against 10 per cent at present. A cabaret admission is assumed to be 20 per cent of the amount the patron pays for refreshments while there.

With dangers of the increased tax now things of the past, the producers will resume operations where they left off before their victory was assured. Mr. Gest announced last week that because of the impending tax boost, plans for seventy-one new productions had been halted. Work on these will now go on.

Among the new pieces almost ready is "Scandal," for which Walter Hast will assume responsibility. This play by Cosmo Hamilton has just been acted in London by Arthur Bourchier and Kyrle Bellew, and has been successful there. The Selwyns tried it out in Washington last spring under the title, "She Burnt Her Fingers," with Estelle Winwood as the star.

New Play for Chatterton

Henry Miller soon will present Ruth Chatterton in a new play by W. J. Hurlbut called "Chloe in Love." Miss Chatterton was to act in "The Little Clown," which Avery Hopwood wrote for Billie Burke, but Miss Burke has kept possession of that drama. Irene Fenwick and the rest of the cast are rehearsing "Sleepless Nights," which the Shuberts are getting ready. They have also accepted another play from Rachel Crothers. Peggy Hopkins is back in New York for rehearsals of "The Dancer," in which she will be presented by the Shuberts.

The tax protest committee of the United Theater Managers, of which Morris Gest is chairman, has issued the following statement on the victory:

Means Real Achievement

"We express our gratification for the action in rescinding the proposed tax increase on theater tickets, because it means a real achievement for the theater. The voice of protest from over 6,000,000 patrons must have made a profound impression on their representatives in Washington.

"Merchants' associations, chambers of commerce, clubs and social organizations throughout the United States have demonstrated by expert analysis the destructive result of an advanced taxation in this direction. The Real Estate Board of New York and the real estate interests of the country quickly added a note of alarm. The actors' organizations, the musicians, stage mechanics, churches, schools and concert organizations each provided evidence of disapproval of which we are not unmindful.

"The action taken in Washington will do more to encourage the producer and the theatrical manager to do his utmost to develop the art and industry of the theater than any action on record. It is a vindication of their opinion and it will result in the greatest imaginable amount of good in contributing to the morale and pleasure of the nation during the period of demobilization and reconstruction. The theater managers may be relied upon not to be unmindful nor unappreciative of the action taken, and the theater will endeavor to reflect this sense of appreciation." . . .

Shuberts Get Musical Play

"Fiabe," a musical comedy written by William Rose, of Fort Dodge, Ia., has been accepted by the Shuberts. The name represents the first letters of the Allies.

White

Louise Allen, Ingenue of "Somebody's Sweetheart," is Rightfully One of the Mixed-up Sweethearts of the Piece

"THE MARQUIS DE PRIOLA"

Fine Acting of Ditrichstein in Role of Proud Roue

The appeal of Leo Ditrichstein's new play, "The Marquis de Priola," which, I assume, is a literal translation from the French, of Henri Lavedan, seeing that Mr. Ditrichstein is not named as its adapter, will be made principally by the fine acting of the star and the excellent support he is given by a carefully selected company.

The play itself is the story of an unlovely personage who excites little sympathy and not a sufficiently strong resentment to give dramatic force to his passing.

The Marquis' story is that of philosophical libertine who lives wildly and in defiance of all known moral codes. He loves lightly and often; attracts women as a romantically glorified debauchee and casts them aside without a qualm when they cease to interest him. The Priolas for generations have been the greatest voluptuaries of their day and glorified in it. He will be no less, and when he dies it is his hope that he will leave another who will assume his name and his fortune and do credit to his record.

For this honor he selects the son of his gamekeeper, a likely lad, whom he adopts, educates and seeks to instruct in the ways of the Priolas. The son, however, rebels. Rather than have any part in the notorious carryings on of his patron he will renounce his fortune and all that goes with it. He, at least, is a gentleman and reasonably pure.

Whereupon the marquis, in towering rage, informs the boy that he had better reconsider—seeing that he, himself, is a Priola, and that the mother whose memory he so reveres was in reality the mistress of the patron and father he now turns upon only to condemn.

It is this scene of power that Ditrichstein acts so magnificently. Gradually during the early acts, even though they are overlaid with bantering comedy, he has indicated the physical weakening of the marquis. In one scene he suffers a slight stroke of paralysis and thereafter his right arm is practically helpless. In the big scene he attempts to raise this arm to strike his son and it falls back limp. He seeks to cover the incident by continuing to carry the scene with greater force, hurling the curse of his condemnation at his ungrateful ward, justifying his own life as defiantly as he lived it and finally lurching forward with his embittered confession that he is the young man's father, coupled with the baring of the mother's sin. No similar scene has been as powerfully and perfectly acted in New York since the Mansfield triumph as the Baron Chevrial, a comparison the similarity of roles makes inevitable.

In support, Jane Gray achieves a personal triumph as a coquette caught in her own trap, Brandon Tynan plays the son with good judgment, Orlando Daly is an excellent foil as a simpering friend of the wicked marquis; Lily Cahill, though briefly employed, gives an excellent performance of a tempted wife, and Katherine Emmett is a gracious and dignified lady. BURNS MANTLE.

WHAT THE SHOWS ARE DOING ON THE ROAD

Albany

HERMANUS BLEECKER HALL—Al. G. Field's Greater Minstrels closed a successful engagement of two days Jan. 25. Full capacity audiences at each performance prevailed during the engagement. "Take It From Me" is the attraction for the first half of the week and "Please Get Married," with Ernest Truex and Edith Taliaferro in the leading roles fill out the week.

GEO. W. HERRICK.

Baltimore

FORDS—"Going Up" closed a record breaking week on Jan. 25. The success of the Cohan and Harris show resulted in a return booking for some time in April. Week of Jan. 27, "Polly With a Past," original cast and packed houses.

AUDITORIUM—"Oh, Lady, Lady" week of Jan. 27, played to big audiences.

ACADEMY—"The Dislocated Honeymoon," Klaw & Erlanger's new farce, opened to good business week of Jan. 27. To be reviewed later. BARTON KREIS.

Buffalo

MAJESTIC—"Penrod" opened Monday evening to a capacity audience, many out-of-town folks coming in for the production. Andrew Lawlor, in the title role, won a personal triumph. Commencing Monday, Feb. 3, David Belasco will present at the Majestic his new Irish comedy in three acts, "Dark Rosaleen," by W. R. Hapenstall and Whitford Kane.

TECK—The Dolly Sisters and Harry Fox with the entire original cast is "standing them up" this week in "Oh, Look!" Lovers of musical comedy are not being disappointed with this production. The stars are great favorites in Buffalo.

Cincinnati

LYRIC—Mark Swan's comedy, "She Walked in Her Sleep," drew big audiences all week. Next week Stuart Walker presents his comedy success, "Seventeen."

GRAND—"A Tailor-Made Man" delighted large audiences. "Fiddlers Three" follows. GOLDENBURG.

Cleveland

OPERA HOUSE—"The Better 'Ole," at the Opera House this week, was the hit of the season. Also, Cleveland was delighted at the opportunity to give James K. Hackett the kind of reception that they used to give him annually, in the years gone by.

SHUBERT-COLONIAL — Robert Mantell presented his repertoire of Shakespearean plays at the Colonial Theater this week to packed houses. The demand for seats could not be filled. LOEB.

Fall River

ACADEMY OF MUSIC—A. H. Woods' farce comedy, "Parlor, Bedroom and Bath," drew S. R. O. Jan. 20. W. F. GEE.

Hartford

PARSONS—Cyril Maude drew large houses for three days the first of the week Jan. 27, at Parsons. A capable road company of "Glorianna" was well received last week. "The Overseas Revue" found little favor in the eyes of local critics, although it had many entertaining moments.

SEYMOUR WEMYSS SMITH.

Knoxville, Tenn.

STAUB'S—Adelaide Thurston in "Her Own Money" did a good business Jan. 20. The rival claims of husband and wife over the family exchequer furnished a theme that was treated both humorously and tragically. "Pom-Pom" with Dorothy Webb enjoyed good business 23. "Tailor Made Man" 28.

CHARLES E. KRUTCH.

Medicine Hat

EMPRESS—The biggest event of the season transpired at this theater when the San Carlo Grand Opera Company presented "Tales of Hoffman" and "Faust" to the largest and most fashionable audiences that ever congregated in this house.

P. H. RUBRIDGE.

Pittsburgh

NIXON—John Cort offered "Flo Flo" at the Nixon this week and opened to a crowded house.

ALVIN—"Maytime," with John Charles Thomas, John T. Murray and Dorothy Bigelow in the leading roles, opened at the Alvin Theater this week. The company was greeted with a record-breaking house on Monday night.

DUQUESNE — "Twin Beds" opened a second week at the Duquesne.

Punxsutawney, Pa.

JEFFERSON—Jan. 20 "Oh, Lady, Lady" showed to good business. Good company with Joseph Wilmot, Billy Gaston, Doris Predo and Betty Blye in the leads. Selwyn's "The Naughty Wife" delighted a good house. "Pretty Baby" is booked for Feb. 3, and Lou Tellegen in "Blind Youth" for Feb. 5.

ROSENTHAL.

Regina

REGINA—Richard Carle & Co., in "Furs and Frills," Jan. 13-15, stood them up for the three nights. Mr. Carle was supported by George Bogues, Hattye Fox and Milt Dawson.

S. G. MCINTYRE.

Richmond

ACADEMY OF MUSIC—"Mary's Ankle" delighted large audiences Jan. 24-25 and matinee 25. The sale of seats indicate a large audience for "Chin Chin," night of Jan. 27. This musical comedy played to crowded houses here before.

NEAL AND MCCONNELL.

Syracuse

WIETING—"Take It From Me" played to well filled houses the week of Jan. 20.

EMPIRE—"The Rainbow Girl" played to fine houses Jan. 23-25. It was the original company from New York, and therefore will be thoroughly enjoyed at all stands in its present tour of the country.

FREDERICK E. NORTON.

Tacoma

TACOMA — "Business Before Pleasure" (Glass and Goodman's), Jan. 15, 16; overrunning houses. Play well received. Schumann-Heink Jan. 19; large and enthusiastic house. "Twin Beds," Jan. 26, 27.

Toronto

PRINCESS, Jan. 20-25 — George Arliss played to the most distinguished patronage of the city in "The Mollusc" and "A Well-Remembered Voice."

ROYAL ALEXANDER, Jan. 20-25—Harry Lauder sold out houses at every performance, and gave four matinees instead of two. A new number, "Back to Where the Heather Grows," was popular.

DANTREE.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 8

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*A Chinese "Peg O' My Heart"*	54
Belasco	Tiger, Tiger	*A cook and an M.P. the central figures of sex problem play*	106
Belmont	The Little Brother	*Racial conflict interestingly presented*	91
Bijou	Sleeping Partners	*Play, Warner and Bordoni delightful*	147
Booth	The Woman in Room 13	*Melodrama replete with mystery*	31
Broadhurst	The Melting of Molly	*Likable and unpretentious play with music*	49
Casino	Sometime	*A hilarious evening with Ed Wynn*	160
Central	Somebody's Sweetheart	*Wm. Kent makes his N. Y. bow*	56
Geo. M. Cohan	A Prince There Was	*Unadvertised return of G. M. Cohan to stage*	55
Cohan and Harris	Three Faces East	*Suspense, suspense, suspense*	202
Comedy	The Climax	*Retains its old-time interest*	29
Cort	The Better 'Ole	*Bairnsfather's cartoons acted*	132
Criterion	Three Wise Fools	*Has a certain amount of whimsey*	119
Eltinge	Up in Mabel's Room	*The dramatization of a chemise*	29
Empire	Dear Brutus	*Barrie gives people "a second chance"*	58
44th Street	Little Simplicity	*Above the average musical comedy*	115
48th Street	The Big Chance	*Everyone gets it*	125
French	French Players	*Copeau's repertory company*	139
Fulton	The Riddle: Woman	*Also the tiger-woman*	120
Gaiety	Lightnin'	*An especially effective bolt*	196
Globe	The Canary	*Lovely and picturesque musical play*	115
Hippodrome	Everything	*Lives up to its title*	173
Hudson	Friendly Enemies	*Has been in New York longest*	307
Knickerbocker	Listen, Lester	*Comedy, music and beauty*	58
Liberty	The Marquis de Priola	*The wickedest man in town*	24
Longacre	Nothing But Lies	*Fits Collier like a glove*	146
Lyceum	Daddies	*Sentimental, but not saccharine*	176
Lyric	The Unknown Purple	*A Monte Cristo who can become invisible*	172
Maxine Elliott's	Tea For Three	*Cultures pleasure for everyone*	165
Miller's	Mis' Nelly of N'Orleans	*To be reviewed*	15
Morosco	Cappy Ricks	*Tom Wise pulls the show to success*	30
New Amsterdam	The Velvet Lady	*To be reviewed*	8
Playhouse	Forever After	*Super sentiment*	179
Plymouth	Redemption	*Russian drama of unusual interest*	132
Princess	Oh, My Dear	*Annual Princess musical comedy*	88
Punch and Judy	One Act Plays	*To be reviewed*	8
Republic	Roads of Destiny	*O. Henry story dramatized*	88
Selwyn	The Crowded Hour	*Good vehicle for Jane Cowl*	94
Shubert	Good Morning, Judge	*To be reviewed*	16
39th Street	Keep It to Yourself	*Lively bridal suite farce*	49
Vanderbilt	The Little Journey	*Contrasting characters brought into contact*	53
Winter Garden	Sinbad	*Al Jolson surrounded by a fine show*	198

Helen Montrose, whose beauty adds to the appeal of "Ladies First"

"UP IN MABEL'S ROOM"

Good Example of Parisian Type of Comedy

A. H. Woods' newest bedroom farce was written by a Columbus, Ohio, druggist named Wilson Collinson, and then rewritten by Otto Harbach of New York.

In dividing the awards and the responsibility therefore, it is probably fair to credit Collinson with the creation or of the idea, "Up in Mabel's Room," and Harbach with those deftly manipulated tricks of farce with which it is worked out.

It is a good sample of the Parisian type of light comedy discreetly Americanized. A timid young man who, in a wild moment, has sent the girl he expected to (but did not) marry a chemise, with his name and her name embroidered across the top, later is at much pains to get the incriminating garment back. He is afraid the girl he *did* marry will find out about the chemise and, believing the worst, desert him, even on their honeymoon.

The young woman who holds the garment, and wears it most of the time, making its recovery at least an extremely delicate operation, is named Mabel. She flatly refuses to give it up. Therefore to Mabel's room in the dead of night go both the married young man and his valet, hoping to steal the chemise while Mabel sleeps.

The resulting complications may easily be imagined. The timid hero spends the better part of the act either diving under or crawling out from under Mabel's bed, being observed as he emerges at one crisis by his highly scandalized wife. For which he is made to stay out, in the cold hall all the rest of the night. In the end the chemise is recovered and the who's who of the cast is properly and harmoniously reunited.

"Up in Mabel's Room" is well acted by John Cumberland, a farceur of sad but comic visage and a well developed sense of farce; Walter Jones, a natural blusterer who invariably scores; Hazel Dawn, a beauteous heroine who does honor to, and freely displays the hunted undergarment; Evelyn Goslyn, Enid Markey, and Lucy Cotton, three as pretty ingenues as Broadway is boasting at present, H. Dudley Hawley and Harry Bradley. BURNS MANTLE.

Julian Plays Waitress

Julian Eltinge acted as waitress in a Red Cross Shop, Jan. 20.

PROVINCETOWN PLAYERS

Excellent Program of Four One-Act Plays Presented

The present program of the Provincetown Players is the best best that has been done at the Macdougal Street Playhouse.

The bill is well balanced, it has good contrast and there is enough "literature" to satisfy the most captious. The four plays, "Portland to Dover," "50-50," "The Widow's Veil," and "The String of the Samisen," should be cast with professionals and receive less crude scenic investiture, are worthy of removal intact into a Broadway house.

Among this interesting quartet is a brilliant satire, "50-50." The author, Robert Allerton Parker, has provided himself with a seed idea that could be made to grow into a thing of innumerable branches. He times his play some three thousand years hence and places the action in a room of American antiques, within the city of Tropisma. The exhibition is comprised of specimens of what is called art of the Woodrovium Age. These are advertisements which the inhabitants take for examples of the art of the dim twentieth century. The characters discuss the culture of this time, basing their theories on various antiques. The satire that springs fro this is delivious.

Rita Wellman's play, "The String of the Samisen," based on a Bushido legend, is a striking dramatic picture. Shortened about twenty minutes it would prove more gripping.

"Portland to Dover," by O. K. Liveright, is a play of characterization that contains a fertile idea effectively presented by able dialogue that contains clever observation. The author appears in the play and gives the best performance of the cast.

"The Widow's Veil," by Alice J. Rostetter, is a delightfully human life document. It has to do with a young woman who discovers and is pleased with how well she looks in mourning at a time her husband is thought to be dying. He recovers. Both Mary Pine and the authoress give remarkably good performances.

FRITZ TIDDEN.

. . .

"TOBY'S BOW"

Flimsy Comedy Drags, But Cast Is Brilliant

John D. Williams produced "Toby's Bow" for the first time, Jan. 24, before a small audience at the Orpheum Theater, Easton, Pa., and it is a safe prediction that Toby will never bow in New York. It is a comedy and was written by John Taintor Foote, and is as flimsy a bit of playwriting as ever was put on the stage.

Toby is a colored servant on a Virginia plantation, who has a very gracious bow bestowed only upon two members of the household. A Yankee visitor is so anxious for a bow from the colored man that he finally asks the young lady to be his wife, and as the final curtain falls he is receiving the coveted bow.

The cast, an excellent one, was headed by Norman Trevor as a successful author, with George Marion as Toby. Jessie Todhunter as the girl who loses a lot of clothes in the poker game.

NO MAN'S LAND

·By Mlle. Rialto·

WHEN Florence Reed is not busy acting in "Roads of Destiny" by night, and making preparations for a new motion picture by day, she devotes much of her spare time to Coffee and Muffins. Not that she by any means sits idly over a tea wagon and gracefully dispenses refreshments, for Coffee and Muffins are her two wooly white dogs, who are important members of the Reed household, and require a proportionate amount of Miss Reed's attention.

. . .

PEGGY WOOD believes in having more than one string to her bow, and her little head is all full of plots and things. Just as soon as she gets them all sorted out, she is going to get busy and write a regular play, and give the critics something that is worth while, and make them sit up and take notice.

. . .

SPEAKING of plays, Jane Cowl is in the midst of what she describes as a "polite melodrama." In her dressing room the other day, she was speaking of her latest venture into the realms of the drama, which is being tenderly cared for under Miss Cowl's and Jane Murfin's gentle guidance. Miss Cowl burns the midnight oil, finding that the wee small hours of the night are the best in which to woo the elusive muse, while Miss Murfin nods and blinks at the mere sight of a night lamp, and finds that genius thrives best in the day time. Thus their brain child is never neglected, and is growing up into a fine healthy specimen of a regular play.

Says Miss Cowl: "I don't want to shock, and I don't want to offend the sensibilities of theatergoers. I want to give them the sort of play that is going to hold their interest, that is going to make them smile every now and then, and perhaps shed a tear or two before the day is over. And that is the sort of a play that I am writing now. It is a love story with a touch of melodrama, and a sprinkling of comedy, and I hope it is going the way of all good plays and attract a steady stream of purchasers at the box-office."

. . .

ELISABETH RISDON hates to lock up her grease paint at the end of her evening's performance in "Dear Brutus" and call it a day. And that accounts for those merry little parties we hear tell about up at the Tucker menage on Fifty-fifth Street. Only particular cronies are allowed in to the holy of holies where a dainty supper is served for the elite, and conversation varies from tragedy to comedy.

. . .

LUCIE LACOSTE, who in private life is Mrs. Sidney Maddock, is giving proof of her versatility by reciting at the dinner given by the Poetry Society of America. Her recitations will consist of her own poems which she has written in between the acts, and in the time that she has not devoted to writing one-act comedies and playlets and what nots.

HAZEL DAWN'S one regret these days is that her domestic troubles "Up in Mabel's Room" prevented her from tripping off an evening over to the Metropolitan Opera House to hear the dulcet strains produced by her sister, Margaret Romaine, in the recognized temple of art.

. . .

"TO BE or not to be?" that is the question that Marie Doro asks herself these days, referring, of course, to her proposed trip to England. First it is to be, then it looks as if it is not to be, and she packs and unpacks her steamer trunk accordingly. So life for her is just one uncertainty after another, but Miss Doro proceeds upon the even tenor of her way serene and unruffled.

. . .

ENID MARKEY is all upset because she is being referred to as the little girl who has been recruited from motion pictures. She wants it to be understood that the stage was her first love, and that she is but returning to the fancy of her extreme youth.

. . .

ROSINA HENLEY believes in being entirely up to date even in the matter of autographs and such like, so the first moment she could get hold of William Gillette she coralled him and make him place his signature atop the one he had written for her when she was a small toddling thing of four or thereabouts. She sat on his knee then, now she awaits his cue.

. . .

WHO is to be the next Rosalind is the current question along the Rialto ever since Frank McIntee, impresario of the Shakespeare Playhouse, announced his production of "As You Like It" to be held at the Plymouth Theater on Friday afternoons and Saturday mornings, beginning Feb. 7 and 8.

Up to press time he will not even whisper her initials. Speculation, however, is heavy on the king's side. For, although an American, Mr. McIntee's long association with Ben Greet has given him a leaning toward the British "A" and the Anglican blonde. Will Mr. McIntee unearth another blank verse sensation as he did with Walter Hampden?

. . .

HELEN HAYES, the ingenue discovery of George C. Tyler, made while she was in one of the sunset companies of "Polyanna" last season, had her managerial destiny settled by him long before the rumors immediately following her success in "Dear Brutus" announced her as a possible new Belasco star or about to vie with Mary Pickford for film popularity. Mr. Tyler's contract with Miss Hayes is for a long term of years. He is confident that she will mold into another star of "Lady Babbie" and "Peter Pan" elfinacy. For this brilliant future Miss Hayes comes with a substantial basic training, having been in stock in Washington and also with John Drew.

ACTORS' FUND BENEFIT HELD

Many Brilliant Features in Entertainment at Century

The annual benefit for the Actors' Fund is always a success, principally because no limits are placed upon the resourcefulness of the players. Those engaged in the performance appear to do exactly as they please, expressing their personalities in a manner which has gained for them large followings. The result is an entertainment amusing and original.

Perhaps the best representation of individual style of the benefit last Friday at the Century was a burlesque by Sam Bernard and Nora Bayes of the balcony scene from "Romeo and Juliet." There was delightful fun here, Mr. Bernard speaking trivial lines in a drolled, clumsily grand manner and Miss Bayes giving a characteristic air of triviality to serious lines.

Another excellent feature was the revival of the Florodora Sextette with a group of stars that included H. B. Warner, Julia Sanderson, Donald Brian, Joseph Cawthorn, Hazel Dawn, Peggy Wood, Emmett Corrigan, Hassard Short, Violet Heming and Gertrude Vanderbilt. This number, revived from a period when chorus girls were objects of matrimony of Pittsburgh millionaires, was recalled again and again.

Cyril Keightley, Estelle Winwood, Vera Mellish and Jessie Glendenning gave an effective presentation of W. D. Howells' one-act comedy, "The Mousetrap." A travesty, "Her Debut in Dubuque," was played by Edward Garvie, Phoebe Hunt, Frank Monroe and others.

Clifton Webb and Ada Mae Weeks demonstrated a dance from "Listen Lester." Doyle and Dixon also displayed their dancing talent. A musical feature in which ten leading musical comedy composers played their own selections on the piano brought the entertainment to a close.

The enterprise yielded $15,000 for the Fund.

LOUIS R. REID.

. . .

"COSETTE"

Edward Clark's Drama Fails to Score in Baltimore

"Cosette," a four-act drama by Edward Clark, presented by John Cort, had its initial performance at the Academy, Baltimore, last week. It does not bear the earmarks of a success.

The chief fault with "Cosette" lies in the fact that it is so perfectly obvious. Ten minutes after the first act begins, a good guesser versed in the theatrical game could forecast the curtain of act four. The trouble with Mr. Clark is that he has nothing original or novel to say. His play is a modern version of "Camille" with but few alterations, and incidentally the proverbial happy ending tacked on for good measure.

There is one thing he does possess, which many playwrights might do well to imitate, a knack of telling his story in an interesting manner and with wonderfully natural dialogue, the sort of dialogue one expects to hear from the characters as drawn. Judging from "De Luxe Annie," "Not With My Money" and "Cosette," a darn good novelist has suddenly turned playwright in Edward Clark.

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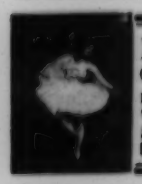
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ANGELS FOLD WINGS, STOCK CO. CLOSES

Milwaukee Organization Disbands When Backers Withdraw Support

The good angels who have been supporting the Harry McRae Webster Stock Company at the Pabst Theater, Milwaukee, folded their wings and silently stole away Jan. 21, and the stock company was no more.

When the company had some difficulties last Christmas, several Milwaukeeans, including Adolph Landauer, wealthy dry goods wholesaler, Alma Schlesinger, wealthy society woman, and others, offered to place a guarantee fund of some $8,000 at the disposal of the company. Roy Stone and Benjamin Poss were made trustees.

On Tuesday word was passed that the angels had withdrawn their financial backing and, it is said, that the "strike" was precipitated by Florence Carrette immediately leaving for New York. Others of the cast of "The Thief," which was to have opened Tuesday night, and most of whom have gone to New York, were Selmer Jackson, Ruth Gates, Mortimer Martini, Vincent Dennis, Lynn Pratt and Frank Hooper. Evidently the actors were inclined to be rather pessimistic over success without a bank account.

• • •

Buffalo

STAR—The Knickerbocker Players returned to Buffalo this week and won immediate favor with their presentation of "Good Gracious, Annabelle." Next week the company will offer "Under Cover," and the following week "The Naughty Wife."

C. B. TAYLOR.

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Chicago

WILSON AVENUE.—This house will change its policy from vaudeville to stock on Feb. 10, Rodney Ranous and Marie Nelson taking possession of the house on that date. Popular stock plays will be presented.

GREAT NORTHERN. — This week the original production of "Pot Roasts and Atmosphere," written by Genevieve C. Porter, adapted from a short story by Ida May Evans. The play is entirely local to Chicago. Minna Phillips is playing the leading part. Frances Albertson, a Chicago girl, lately with Chauncey Olcott, has been added to the cast. ATKINS.

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Fall River

C. A. and H. C. Blaney will open a season of stock at the Academy of Music, Fall River, Mar. 10.

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Haverhill

ACADEMY, Jan. 20-26 — "Pal O' Mine," to good business. Miss Magrane as Ruth Weatherby and Mr. Gilbert as J. Mortimer Hemingway were fine. Gilberta Faust as Mother Mundy enjoys the unique distinction of appearing at two theaters this week at the same time. In a picture, "Eye for Eye," at a neighboring theater, she portrays the part of the Arabian mother. ISSERTELL.

Lawrence

COLONIAL.—"The Woman on the Index" was the offering by the Emersons for the week of Jan. 20. The play was a huge success, but business showed a slight decline, attributable to a recrudescence of the influenza epidemic. O'REILLY.

• • •

Lincoln

LYRIC — Capacity audiences greeted North Brothers' production of "Our Wives" week of Jan. 20 and an extra matinee had to be given Friday afternoon. For the week of Feb. 3, "The Heir to the Hoorah" is billed. FRIEND.

• • •

Los Angeles

MOROSCO—"Yes or No," by Arthur Goodrich, opened last Sunday with Harlan Tucker, Florence Malone, Marion Vantine, and Charles Meredith in the leading roles.

CLUNE'S AUDITORIUM—Ackerman and Harris musical comedy and vaudeville are to be installed in Clune's Auditorium commencing Monday, Jan. 27. KINGSLEY.

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New Bedford

NEW BEDFORD — Warren O'Hara Players in "Potash and Perlmutter," Jan. 21-26. A most satisfactory performance and big audiences. Current week, "Pals First." MCPHAIL.

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Northampton

ACADEMY—Week of Jan. 27 the Northampton Players presented Robertson's "Caste." "The Philanderer" the preceding week proved one of the triumphs of the municipal theater season, both artistically and financially. MARY BREWSTER.

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Oakland, Cal.

FULTON.—Maude Fulton's play, "The Brat," is once more drawing big crowds to the Fulton.

YE LIBERTY—Ye Liberty Players, headed by Crane Wilbur, are appearing with great success in "The Second in Command."

SCHIELIN.

• • •

Philadelphia

ORPHEUM.—Week of Jan. 27, "Mrs. Wiggs of the Cabbage Patch," and for next week, "Rebecca of Sunnybrook Farm" will feature the return to the company of Mae Desmond. J. SOLIS COHEN, JR.

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Spokane

WOODWARD — "Upstairs and Down" was played by the Woodward Players week of Jan. 12. Hazel Whitmore had the congenial role of the baby vampire. She played the part with youthful vivacity. Robert Brister was excellent in the leading male part. "Sis Hopkins" next week.

REN H. RICE.

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PLAY DATES AHEAD

BETTER 'OLE, CO "B"; Detroit Feb 2-8, Kansas City 10-15, Omaha 16-20, Des Moines 21-22—BETTER 'OLE, CO "C"; Boston indef—BETTER 'OLE, CO "D"; Phila indef—BIRD OF PARADISE; Winona, Minn Feb 19—BUSINESS BEFORE PLEASURE; Chic indef.

CROWDED HOUR; Boston indef—CHU CHIN CHOW; Chic indef.

DADDY LONG LEGS; La Junta, Col Feb 3—DARK ROSALEEN; Buffalo Feb 3.

EYES OF YOUTH; Boston indef—EVERYMAN'S CASTLE; Buffalo Feb 3—EXPERIENCE; Cleveland Feb 10.

FIELD'S MINSTRELS; Wilmington Feb. 5-8—FLO FLO; Pittsburgh indef—FRECKLES; St Albans, Vt Feb 24—FRIENDLY ENEMIES; Phila indef.

GLORIANNA; Boston Jan 27-Feb 8—GOING UP; Phila indef—GOING UP; Chic indef—GOING UP; Vicksburg Feb 4.

HAVE A HEART; La Junta Feb 11—HEAD OVER HEELS; Chic indef—HELLO ALEXANDER; Boston indef.

JACK O'LANTERN; Boston indef.

KEEP HER SMILING; Chic indef.

KISS BURGLAR; Boston indef.

LITTLE TEACHER; Chic indef—LOMBARD LTD; Boston indef.

MASQUERADER; Chic indef—MAYTIME; Pittsburgh indef—MAYTIME; Toronto Feb 10-15—MOLLUSC; Chic indef—MY HONOLULU GIRL; St Albans, Vt Feb 11.

NOTHING BUT THE TRUTH; Chic indef.

OFF CHANCE; Livingston Feb 6, Springfield, O Feb 7, Lima, O Feb 8—OH, LOOK; Phila indef—OH, MAMA; Phila indef—OLD LADY 31; Chic indef.

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A New Comedy by
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"THE MARQUIS DE PRIOLA"
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—*Globe.*

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ERNO RAPEE will conduct
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Taking Encores

The Courtney Sisters are using "Pickanny's Paradise" at the Orpheum, Salt Lake City, this week

Lydia Barry, who is a hit wherever she plays, is singing "Why Did I Waste My Time On You."

(C) Nixon-Connelly

Francis Renault, female impersonator, sings "Somewhere Some One Is Waiting"

Amelia Stone now singing "I Found You"

Armand Kaliz at the Wilson, Chicago

Lloyd and Wells are renowned "blues" singers. At the Lyric, Richmond, they use "Beal Street Blues"

Donald Roberts, booked for Keith's, Dayton, Feb. 10. Among his songs is "I Love the Name of Killarney"

VAUDEVILLE VOLLEYS—From Song Writers in Combat at Palace—Grace La Rue and Hale Hamilton Engaged—More About the Origin of Jazz—Frank Hale to Stage London Revue

THERE'S a battle royal of song writers at the Palace Theater this week. At the top of the bill are Trixie Friganza, Belle Baker and Frances Kennedy, all singing songs and all almost exclusively doing the melodies of one composer. Miss Baker, for instance, is utilizing a cycle of new songs by Blanche Merrill, Miss Friganza has a new act written for her by Jean Havez, while Miss Kennedy, something of a newcomer, has exclusive songs by William B. Friedlander, Nan Halperin's husband, and author of that star's admirable songs.

Battle of Song Writers at Palace

All this is going to make an interesting week for vaudeville audiences. Who is winning? We might venture a guess—but we won't. We could, however, tell you who is our favorite song constructor of the three. *But we won't.*

Miss Friganza's act, "The Block Party," by the way, is the new one she has had prepared since William Hohenzollern quit her cold while her violent war skit was going at the rate of ninety miles an hour. Trixie simply went into retirement, had Havez build her new act, and—here she is at the Palace. No mere war is ever going to stop Trixie.

Grace La Rue to Wed Hale Hamilton

Interesting reports are coming from the movie colony at Los Angeles that wedding bells are going to ring out there pretty soon and that the happy couple is going to be Grace La Rue and Hale Hamilton. Miss La Rue has been playing the Orpheum time for the past few months and was held over as an unusual hit for several weeks in Los Angeles. Hale is out there starring in Metro film productions. Hamilton, you know, was very well known on the stage before "the screen won him over," as they say in the film world. No, Miss La Rue isn't going to quit the stage, we hear, although it is said that she is going to try motion pictures for a while. We've always wondered why the films didn't get her before this.

"Stale Bread" and Jazz

And still historical data anent the birth of jazz keeps coming in. Harry Huguenot, of the "East Is West" company, playing at the Astor Theater, rises to offer some facts. According to Huguenot, the first organized jazz band dates back to one Stale Bread of New Orleans. Here's Huguenot's contribution:

"I have been reading with interest the articles relative to the origin of the 'jazz band' and am in a position to give the truthful facts to your readers that may help to clear the situation. Being born and raised in New Orleans, the following statement is absolutely correct: Whether the question involved is regarding the origin of the word 'jazz' or the 'jazz band' is hard to determine, but some twenty years ago a newsboy in New Orleans began to attract attention by his originality. This boy was known as 'Stale Bread,' and during the procedure of his sales he entertained with a harmonica. The success of this little stunt led to the combination of other musically inclined newsboys and the result was that one day there appeared on the main street of New Orleans

'STALE BREAD'S SPASM BAND'

of five or six instruments of original construction, made mostly from cigar boxes and half barrels. The bass fiddle, constructed and played by Stale Bread, was the center of attraction. This band grew in proportion and played all the latest airs of the period with an attempt at the present jazz effects. Stale Bread became blind and was cared for and educated by Miss Olga Nethersole. At this same time there was a social organization in New Orleans composed of young business men, numbering about one hundred. An orchestra was formed by some of the musical members, consisting of the piano, guitar, cornet and bass fiddle, played respectfully by Gus Shindler, Yellow Nunez (a Spaniard), (cornetists name forgotten) and myself. The addition of Frank Christian, another guitarist, prompted Yellow Nunez to purchase a clarionet, and then from the clarionet began to flow the wierdest blue notes one ever heard. After a week of practice Nunez had these blue notes arranged as cadenzas, and I am firmly of the opinion that this was really the first 'jazz' effect in an orchestra. The orchestra became known as the

'RIGHT AT 'EM'S RAZZ BAND'

and continued successfully for some time. I mentioned above that it was some twenty years ago, but a correct idea of the time can be ascertained by the fact that our star number was *Bill Bailey, Won't You Please Come Home.* This orchestration was brought direct from New York by one of the members and we were the first to play it in New Orleans; incidentally *Frankie and Johnnie* was an old selection."

Death of Mrs. Martin Beck

The vaudeville world was shocked last week to learn of the death of Mrs. Sarah Sonnenberg Beck, wife of Martin Beck, managing director of the Orpheum Circuit. Mrs. Beck died at the Hotel Chatham on Monday, death being due to pneumonia, following upon months of overwork in war service. From the moment of the entry of the United States into the war, Mrs. Beck devoted her entire time to war relief work. In order to devote all her energies to this end, she gave up her magnificent home in Park Avenue and took an apartment with her family in the Hotel Chatham. Funeral services were held in the chapel at Salem Field Cemetery on Wednesday.

Mabel Hamilton Dead

Mabel Hamilton, well known to vaudeville as a member of the team of Clark and Hamilton, was buried on Friday. Her death was due to influenza. The N. V. A. conducted the services, which were held from the Campbell parlors. Miss Hamilton was born in Montreal and while visiting in London at the age of seventeen, met Bert Clark. A vaudeville partnership was formed and for years the two successfully played the varieties in England and this country. Finally the partnership was dissolved and Miss Hamilton began doing a single. Indeed, she was booked for last week at Wilmington, Del. She was but 25 years of age.

Frank Hale's Actors' Ball

Frank Hale, of Hale and Patterson, is giving an actors' ball at Webster Hall on Feb. 7. This will mark the farewell appearance of the Dixieland Jazz Band in this country. Hale is taking the band to England. He will stage a new revue over there for Albert De Courville at the Hippodrome.

Hale, by the way, is a pretty active person these days. He is producing a new act with Charles Grohs, of Baraban and Grohs, featured. The act starts over the Orpheum time in about two weeks.

Bee Palmer Going to London

Bee Palmer, the shimmy dancing belle of the Ziegfeld Frolic, is going over to play an important part in the revue.

1,500 Soldiers at Palace Show

E. F. Albee is keeping up his good work of entertaining soldiers, sailors and marines from the various service hospitals in and about New York at the Palace Theater every Thursday morning, at which time the complete vaudeville show is given for the boys. Last week exactly 1,500 of the khaki and blue lads were present at the free matinee, and the Lena Invalid Aid Association distributed 1,500 packages of cigarettes and 1,500 bars of chocolate among the convalescents. This is the organization which, under the presidency of Mrs. Lizzie Seelig, has done so much good work distributing cigarettes, jelly, cake and other delicacies to the patients in the service hospitals.

Vaudeville for Franklyn Farnum

Franklyn Farnum, who has been starring in Universal and Bluebird features, is coming to vaudeville, booked by Harry Weber. Farnum is going to do an act with six girls. He has been on the stage before, particularly in musical comedy, so the thing isn't a novelty for him. Farnum, only recently, had the coast film colony talking over his sudden marriage and equally sudden separation from the beautiful Alma Rubens, another silver screen star.

Speaking of movie folks, Lady Tsen Mei is back in vaudeville after a screen starring expedition with the Bentzwood organization. Lady Tsen Mei, who is Chinese, is at the Bushwick in Brooklyn this week with her new act. Broadway saw her only recently as the film star of "Freedom of the World."

Sallie Fisher Back in Kummer Sketch

The Bushwick bill this week, too, marks the return of Sallie Fisher to metropolitan vaudeville. Miss Fisher is using "The Choir Rehearsal," written by that playwright of thistledown dialogue, Claire Kummer. Depicting the struggle of healthy girlhood with narrow-mindedness, the Kummer sketch is an exceedingly pleasant thing of story and song. The Palace will see it again shortly.

Big Week for the Classic Dance

The Marion Morgan dancers are scoring decidedly at the Palace this week, while Ruth St. Denis and her company are doing splendidly at the Riverside Theater. It surely is a big week for the classic dance in New York vaudeville. There's something about the classic dance training that creates physical beauty. No doubt about that. The Morgan girls—devotees of the dance from Southern California, are all striking looking, while Miss St. Denis' assistants are equally fascinating. Arthur Symons was right when he said that dancing is the physical-lyrical-musical expression of the emotions and the greatest of the arts.

Frisco's Last Vaudy Week

Frisco, the jazz king, is an interesting contrast to the lyric dancing of the Morgans at the Palace. By the way, this is his farewell week in vaudeville. Musical comedy gets him immediately.

One of the interesting things of the new Palace bill is to watch Frisco, with his conventional cigar and tilted derby, imitate Ruth St. Denis in a classic evolution. The queer part of the whole thing is that the jazz expert actually does suggest the famous dancer.

We simply can't get away from the haunting lure of Kelly's jazz orchestra, which plays for Frisco's syncopated dancing. The way those boys rag a melody is certainly remarkable!

Alan Dinehart's Success

Has vaudeville forgotten Alan Dinehart in his delightful playlet, "The Meanest Man in the World?" I don't think so. Dinehart is playing the leading male role this season in "The Crowded Hour" with Willette Kershaw. This company is now appearing in Boston, Jane Cowl heading the New York division. Dinehart has been receiving all sorts of praise for his work. All of which is nothing more than we expected, for Dinehart was one of the most remarkable juveniles the varieties ever had.

Grace Fisher in Musical Comedy

Grace Fisher, well-known to the two-a-day, has been added to the cast of "The Royal Vagabond," which Cohan and Harris are producing.

Reports from Chi indicate that Louise Dresser and Jack Gardner put over a hit in their new two-act, "The Union," which Jack Lait wrote for them. The act has a number of songs, one of which, *The Ghost of John Barleycorn*, is reported to have been a riot when the act opened at the Chicago Palace.

IN VAUDEVILLE

RUTH ST. DENIS' NEW DANCES, LEAN AND MAYFIELD SCORE NEW VARIETY ACTS OF WEEK

Ruth St. Denis and Company

Ruth St. Denis, assisted by three comely classic dancers from Danishawn, is making her first metropolitan appearances of the season at the Colonial Theater this week. Miss St. Denis is offering several solo numbers and her assistants appear collectively and individually in the remainder of the program. One of the most picturesque numbers of the present program is a quaint Singalese dance. The conclusion of the repertoire is a symbolical dance of the war and the triumph of democracy. Miss St. Denis' offering is decidedly interesting and appealing to the eye and was a vivid feature of the Colonial program. Doris Humphrey, Betty Horst and Edna Malone appear in support of the star, who also has the aid of her own musical director. A series of back drops is utilized.

FREDERICK SMITH.

Cecil Lean and Cleo Mayfield

Lean and Mayfield returned to vaudeville at the Palace last week and scored a decided hit. Lean is a bit slenderer and his smile is just as winning as ever, while Miss Mayfield is her stunning self. They work with speed and finish, getting the most out of each song. Their best is still their *Tell a 'Phony Tale* number. The start with a lively patter number, do a clever ocean song, and introduce *What a Beautiful Baby You've Turned Out to Be*, which made a decided hit. Miss Mayfield's frocks made a strong impression with the women out front, judging from the audible expressions. The Palace audiences liked them immensely.

FREDERICK SMITH.

Nance O'Neil and Company

Nance O'Neil is making her return to vaudeville in "The Common Standard," a dramatic playlet of which the program neglected to name the author. Miss O'Neil is aided by Dodson Mitchell and Alfred Hickman. "The Common Standard," as its title indicated, deals with the double moral standard and, as one critic noted, is Ibsen adapted to vaudeville. Tired at her husband's neglect, a wife visits an artist in his studio. She has resolved to pay back her husband in his own coin. But she hardly reached the studio, when the husband appears. She hides behind a curtain. Then it develops that the husband has come to see the artist, not about his own wife but about a Spanish dancer with whom they are both infatuated. The wife comes from her hiding place and confronts the two. Then she announces her decision to leave her husband. She is, of course, disillusioned, also, in the artist and she resolves to make her own way in the world. "Decency, fifty-fifty," she declared to be the one successful basis of married life. Miss O'Neil handled the wife very effectively, Mr. Hickman is commendable as the artist and Mr. Mitchell plays the husband well.

FREDERICK SMITH.

The Greater Morgan Dancers

Marion Morgan's newest classic dance contribution is more ambitious than anything she has yet attempted in vaudeville. Staged in three scenes, the new offering is described by the program as a Roman dance drama in the time of Attila and the Huns. Briefly, it shows the looting of a Roman temple by Attila and his barbarians, the carrying away of a princess and her maidens and the attempt of Attila to force the princess to become his mistress. At the height of the dance revels she kills him with his own sword. The entire drama is effectively and gracefully interpreted, a number of attractive dance evolutions, such as depictions of Roman games, being adroitly introduced into the action. Miss Morgan has a large company, the young women are unusually attractive, the costuming is in good taste and the stage settings and handling of lighting admirable. The contribution held the Palace audience strongly at the Monday matinee and was warmly applauded.

FREDERICK SMITH.

Frances Kennedy

"The Cherriest Comedienne" the Palace program calls her. Miss Kennedy is statuesque and of robust voice. For her Palace showing she is wearing a cerise gown with a black hat. Her songs were written by William B. Friedlander. She opens with *Smiles*, follows with a number about man's penchant for fairy tales in *It's Born Right in 'Em*, does a talking bit about a card party, and follows with *When the Boat Arrives That Brings My Lovin' Daddy Home*. For an encore she offered *My Barney Lies Over the Sea*. The Palace audience seemed to like Miss Kennedy a lot and gave her a good reception.

FREDERICK SMITH

Belle Baker

One of the big hits of the present Palace bill is scored by Belle Baker, who is offering an almost wholly new repertoire of songs, including special ones by Blanche Merrill. She starts with a little melody about herself, *I'm a Baker*, followed with *You've Put It Off Since I Was Sweet 16*, does a ballad, *Don't Cry, Frenchy*, introduces a new Italian number, *I Gotta Da Proof*, does *I Know He's Only Teasing But I Love Him* and presents a combination of her old melodies. Miss Baker received a thunderous welcome at the Palace and the Monday matinee audience demanded her return. For an encore she did *Put It On, Take It Off*. It is hard to single out any one of Miss Baker's new songs for special mention, unless it's the wop number. This has a decided comedy smash.

FREDERICK SMITH.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

My Barney Lies Over the Sea	Frances Kennedy
I Gotta Da Proof Don't Cry, Frenchy Put It On, Take It Off	Belle Baker
Dear Old Pals	Phyllis Neilson-Terry
Rolly Bolly Eyes My Evenin' Star Ida	Eddie Leonard
Nurse Tale the Church Bell Tolled	Adele Rowland

Trixie Friganza

Miss Friganza calls her new act "At a Block Party." Jean Havez is the author. The repartee and songs hinge upon the amusing events at a typical city block party. The material went strongly, the Palace Monday matinee audience particularly liking Miss Friganza's recitation about a crippled war dog, her clever comedy song about the final farewell meeting of all the old war songs, and her *Garbage Man's Romance*. Miss Friganza defines her new automobile as a 1919 cootie and finds time to sing of the shimmy dance, as well. We doubt if we ever saw Miss Friganza go better than at her opening Palace showing this week. It's a vigorous comedy act.

FREDERICK SMITH.

Lady Tsen Mei

Lady Tsen Mei returns to vaudeville at the Bushwick Theater this week after an absence of two years, having been in Australia and appearing in her film, "Freedom of the East." She works entirely in a spot. For the first half she maintains a Chinese atmosphere with all the necessary equipment. Later she dons an up-to-date frock which transforms her, even in facial appearance, into an American girl, especially as she has no accent. The build of her act resembles Olga Petrova's former one, singing in two registers, baritone and soprano, and imitating birds and barnyard inhabitants. Her work caught on immediately, the rendering of grand opera selections and encoring with *Rosie Green, the Village Queen*, pleasing the most. Lady Tsen Mei informs the MIRROR that her vaudeville sojourn is brief for she is arranging to enter production in the late spring.

HIGGINS.

Wright and Dietrich

Horace Wright and Rene Dietrich are at Proctor's Fifth Avenue Theater this week. While members of the "Overseas Theater League," their playing on any contrivance, interior or exterior, which would have room for two pairs of artics has trained them to be independent of stage devices and to overcome any obstacle.

That they made good on the "trench circuit" sans every theatrical illusion is amply demonstrated by themselves and their piano hugging the back drop of their set. They build up and hold the enthusiasm of their audiences with their firing line experiences, which in most cases would require footlight intimacy.

HIGGINS.

Frank Smith

Frank Smith opened at Proctor's 125th Street Theater Friday evening as a tryout for two performances only. He made good so emphatically that the management tacked him on the bill to remain the rest of the week. Smith has some sure-fire patter and songs, especially *I Hate a Man That Talked That Way To A Lady*. He also gets laughs from the adroit manipulation of his cravat and hat. The only regrettable thing about him is his name; it is so easy to forget. Take a hint, Frank, and hyphenate it with something and get into the social register.—HIGGINS.

Sergeant Jimmie Dickinson

Sergeant Jimmie Dickinson, who the Government credits with having made three million soldiers laugh, tried what he could do for the first time in the civilian field at Proctor's 125th Street Theater for the second half of last week. He tickled with a monologue that found the funnybone of everyone. One wag called out for a gas mask. It is said that arrangements are being made to book Dickinson over the big time.

HIGGINS.

Clayton, the Mystic

Clayton, the Mystic, is a new mind reading act which broke in at Proctor's 125th Street Theater. It is a single with considerable local color—incense burning, Oriental draperies and furniture. He opens with a lecture on mind reading and crystal gazing, in which he emphatically states his methods are scientific, which fits oddly with his billing—"Clayton, the Mystic."

Interest which has been dormant arises when he distributes his writing cards through the audiences with requests for names and questions. By his concentrated focus on the regulation glass ball, he apparently answers the questions correctly according to the interrogator's consternation and the audience's abundant mirth. And the latter is what he works to create rather than the occult effect.

HIGGINS.

* * *

Natalie and Ferrari Booked

Natalie and Ferrari have opened a fifteen-week tour of the Loew time. They were recently booked for the New York Palace but, through having appeared at an "opposition" Sunday night concert, lost the week.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

Albany

GRAND—To celebrate the fifth anniversary of his ownership, Manager F. F. Proctor offered an exceptionally strong program of vaudeville acts for his patrons this week. Joan Sawyer, "Queen of the Waltz," proved a worthy headline dancing number, which won a decided hit. Another pleasing act was Emmet De Voy in a domestic comedy.

GEORGE W. HERRICK.

Allentown—Bethlehem

GRAND (Loew's)—Jack Arnold Trio, Evelyn and Dolly, Frank Ferron, Walton and Francis.

PALACE (Keith's)—Harkins and McClay, John T. Doyle and company in "The Red Flash," Lean, Edmondson and Mors, three boys from "Over There."

ORPHEUM (Wilmer and Vincent). — Dan Knowles, Emma Francis and her whirlwind Arabs, Jenkins and Staab.

FORD L. SHOTWELL.

Buffalo

SHEA'S—Helen Ware is the headliner in a dramatic novelty, "The Eternal Barrier," by Tom Barry. This play is the only example in dramatic literature where but one character appears. The incident visualizes what transpires in the harassed mind of a woman and Miss Ware rises to such heights of emotion that she creates a real sensation. George Jessel, one of Gus Edward's boys, has a prominent place on the bill and his jests in song, story and dance under the title of "Original Moments in Melody and Humor," bring down the house. Some of the songs which he is putting over big are *Why do They Call Them Babies, In Soudan, Every Woman Wants to Marry a Soldier* and *He's My Boy.*

CHARLES B. TAYLOR.

Cincinnati

KEITH'S—A rather mediocre bill for the current week but the crowds continue, indicating that the public want light entertainment and are willing to pay for it. Frank Dobson in "The Sirens," a miniature musical comedy, was the hit of the evening. His dancing was splendid and he proved a tireless worker, all of which got to his audience from the very first appearance. The *Kiss Burglar* song, and *You'd Be a Wonderful Angel But There's Too Much of a Devil in You* made hits.

EMPRESS—Pantages' vaudeville, with plenty of "pep." Bill Hall, Swede comedian, got over big. Richarde Karsey and Josephine Karsey created a sensation with their myriophone, an instrument of 2,000 harp strings. GOLDENBURG.

Fall River

BIJOU—Ray Hurling's trained seals were special features of a good bill. Scanlon and Denno offered *I'm Sorry I Made You Cry, He's Had No Loving for a Long Time,* and *I'm Going to Forget My Way Back to Caroline.* Levnore Simonsen made a hit; her musical selections are varied and well rendered, *Beautiful Roses, I'm Sorry I Made You Cry* and *The Rose of No Man's Land.*

EMPIRE—Al Haynes and Julia Redmond met with a very flattering reception during their engagement. Mr. Haynes was at one time manager of the Casto and Savoy Theaters, and was the first one to play vaudeville in this city. They presented a one-act comedy, "A Trip to New York," that went big.—GEE.

• • •

Hartford

POLI—Excellent business under management of Walter M. Merkel. "Billet 13," snappy act with Canadian soldiers went over big. The Tivoli Girls in "Ten Minutes of Harmony," also scored hit. No vaudeville competition here now, Poli's have field to themselves. Plans being materialized for big new Poli Theater to be erected here, beginning in few months. It will be the finest house on Poli circuit, it is understood. SMITH.

Haverhill

COLONIAL—First half, Seven Glasgow Maids in songs and dances, Lew Welch and company, Mills and Lockwood, Allen and Clark; second half, Oklahoma Four, The Reuzettas, Helen Namur, and The Fillis Family. C. T. ISSERTELL.

(*Continued on page* 204)

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Loew's American Offers "What Women Can Do"

"What Woman Can Do" was the headline feature at Loew's American Theater and Roof for the first half of the week. This is a novelty specialty, combining songs, dancing, acrobatics, whistling, imitations and some striking sharpshooting, the last-named being performed by Anna Vivian.

Herbert Brooks and company offered his $20,000 steel chest mystery. Mary Dorr appeared in songs; Shelton Brooks, the song writer and author of *The Darktown Strutters Ball, Some of These Days,* and other hits, appeared in a series of songs; "Room 806," an amusing comedy sketch, was offered, while Charles Gibbs, the three Herbert Sisters and Slebini and Grovini completed the bill.

For the last half of the week "Reel Guys," a travesty on the movies, is top-lining, with Barry and Layton, Frank Terry, Lieut. Harry Berry and Sisters, and others on the bill.

Attractive Bill at Moss's Hamilton Theater

Moss's Hamilton Theater had an attractive bill for the first half of the week. "Nowadays," an entertaining playlet, was one of the pleasant features, while other interesting acts were offered by Allan and Averette, Burns and Jose, the three Kundles, who opened the bill with an excellent acrobatic turn, and Burns and Kiffen.

Gitz-Rice to Produce

Lieut. Gitz-Rice is shortly to become an actor-manager. During the past week he has been assembling many of the Overseas Theater League and vaudeville artists who have done their bit. Lieut. Rice is also negotiating for his own theater.

IS THAT SO!

Frank Mayne is breaking in a new dramatic playlet, "The Tipster."

Irving Kaufman, late of the Avon Comedy Four, is joining the cast of "Monte Cristo."

Singer's Midgets are opening on the Loew time at a reported price of $2,000 a week.

Muriel Window opens on the Pantages time late in February. She is going to Australia a month or so later.

Boyle Woolfolk has just produced a new vaudeville act entitled "Oh, Papa," which was staged by Lorin Howard. Mr. Woolfolk has just returned from the east with the rights for Jack Norworth's success "Odds and Ends," with which he intends to place Max Bloom.

Leon Errol is leaving vaudeville to go abroad to appear in an Albert de Courville revue, which is to be staged by New Weyburn. Errol has been appearing in the varieties in his souse sketch.

Ben Schaeffer, who has appeared as aid to several stars, is doing a single.

Josephine Gassman, known as "Phina," has just celebrated her twentieth anniversary with a "pick" act. Miss Gassman originated this type of act.

The team of Cole, Russell and Davis has dissolved, Nate Cole being ill.

• • •

RUTH ST. DENIS AT RIVERSIDE THEATER

Eddie Leonard and Adele Rowland Hits—Avon Four Please

The Riverside Theater is doing capacity business this week; and the credit may go to any one of the top-liners. Ruth St. Denis was undoubtedly a strong attraction, while Eddie Leonard, Adele Rowland and the Avon Comedy Four made distinct hits.

Bert and Lottie Walton open the bill with patter and dancing, staged in a pretty black and white cretonne setting. Bill Bailey and Lynn Cowan play the banjo, piano and other instruments in entertaining syncopated fashion and were very well received. Leona Stephens and Len Hollister offered their "Out in California," which features Miss Stephens' imitations, including Chauncey Olcott and Blanche Ring. Jimmy Hussey followed with his revived skit, "The Fox Hunters," which seemed to appeal strongly to Riversideites. Eddie Leonard closed the first half with his "Daddy Dan's Return," which made an emphatic hit. Leonard sang *My Evenin' Star, Rolly Bolly Eyes* and *Ida* before the audience would let him depart.

After intermission came Ruth St. Denis and her company in a repertoire of oriental, medieval and symbolic dances. (New acts). Adele Rowland followed the danseuse with her song cycle, featuring *Nurse, the Church Tale the Church Bell Tolled* and *Come Back to Georgia.* Miss Rowland looked much prettier than at her Palace showing, her new gown being especially striking. Miss Rowland made a decided hit. The Avon Comedy Four, with Lou Dale taking the place of Kaufman, closed the show with the usual emphatic hit.

SONGS PREDOMINATE ON PALACE BILL

Belle Baker, Trixie Friganza and Frances Kennedy Vie with Each Other

Songs and singing comediennes predominate on the Palace Theater bill this week, Belle Baker, Trixie Friganza and Frances Kennedy vieing with each other in song interpretations.

Bradna and Derrick open the show with their equestrian turn which is well received. Felix Bernard and Jack Duffy get the bill going nicely with their piano and song turn. They were emphatically applauded at the Monday matinee. Harry Langdon and company follow with his "Johnny's New Car," which, with its mechanical automobile, aroused much amusement. Langdon is an amusing comedian and the skit did well. Frances Kennedy has fourth position in her song-alogue. (New acts).

The Greater Morgan Dancers close the first half of the program with their dance drama of the time of Attila and the huns. Miss Morgan has won a distinct place for the classic dance in vaudeville and the name of Morgan has come to have a real meaning to variety audiences. The act went strongly. (New acts).

After intermission comes the robust Trixie Friganza, who put over a decided hit with her songs and stories. (New acts). Nance O'Neil follows Miss Friganza with her dramatic playlet, "The Common Standard," which seemed to balance the lighter portion of the bill nicely. (New acts). Belle Baker has the difficult position of following the heavy dramatics of the sketch, but she accomplishes the task more than successfully. Her hit is a big one. (New acts). Closing the show is Frisco, Loretta McDermott, Bert Kelly's Jazz Band and Frisco's heaters. They hold the audience and go strongly. FREDERICK SMITH.

• • •

NEILSON-TERRY AT COLONIAL THEATER

Leon Errol a Favorite in His Skit "The Guest"

Leon Errol, presenting his inimitable comedy scene, "The Guest," and Phyllis Neilson-Terry, offering her song cycle, topped the bill at the Colonial this week. Surrounding them is excellent support, by acts which were especially well received, and among which comedy predominated. There was only one dancing number.

Of the big acts that rounded out the bill, Homer Dickinson and Gracie Deagon and Cook and Savo seemed to go the best. The former team offer their familiar and clever mixture of chatter and song, and the latter their well thought out nonsense.

Other acts were Stan Stanley, who appeared in a straight talking act, with the assistance of his teammates of course, but left out his bounding feature; Collins and Hart, burlesque acrobats of fame; Jean Adair and company, in "Maggie Taylor, Waitress"; Harry Masters and Jack Kraft, and the Upside Down Millettes. TIDDEN.

Indianapolis

KEITH'S—Dolly Connolly, with Albert Rule at the piano, headlined with twenty minutes of song with many comebacks. *Everything is Peaches Down in Georgia, A Good Man is Hard to Find, Ain't Got Weary Yet, Good-Bye Hunter, So Long Scotch, When the Town Goes Dry* were among the popular favorites. Harry Beresford and company shared honors in "A Live Wire"; Sabina La Pearl, assisted by two men in a box, offered a first-rate musical act, which was too slow in starting. Dolly Connolly, who was threatened with pneumonia and retired from the bill at Keith's early in the week on the advice of her physician, was replaced by Bryce Combe, KIRKWOOD.

Manchester

PALACE—*Every Girl Wants to Marry a Soldier* was the song hit of the week at this theater. Larry Reilly and company in an Irish scenic skit were very good. Toney and Norman, musical comedy stars, also made a hit. J. J. MAHONEY.

Milwaukee

MAJESTIC—Lucille Cavanaugh and Julius Tannen, headliners. The Lightner Girls and Newton Alexander went big, singing ***There's a Rose in the World for Us All, You've Got 'em, Like a Stranger When I Got Back Home*** and ***There's Always Someone Around to Take Your Place.*** Lucille Cavanaugh's is a pretentious act with plenty of good dancing, music and color. Julius Tannen is next to closing and as usual puts the house in convulsions

PALACE—"The Cycle of Mirth," with Ann Butler and Hal Germanus taking most of the honors. Roy Gordon went over big, while Browning and Davis in song and dance added considerably to the merit of the bill.

Mount Vernon

PROCTOR'S Mount Vernon Theater entertained large audiences last week with Truly Shattuck and Emma O'Neal featuring and scoring. Other artists were the Musical Spillers, who were popular with popular airs, and Alexander and Fields, whose parodies went over the top with a home strike, and Dobbs and Welch's talkfest, which was a successful victory for Webster. Josie O'Meers and Peggy Hyland also pulled in the applause.

Philadelphia

KEITH'S — Mme. Marguerita Sylva, of "Gypsy Love" fame, headlined with a number of popular songs and an aria from "Carmen." *Good-bye France, Birch Canoe and You, Kathleen Mavourneen.* Her best liked number was *You Don't Know What You're Missing.* Hyams and McIntyre offered a bright sketch, "Maybloom." Al and Fanny Stedman in "Pianocapers" were amusing, but Roy Rice and Mary Werner got the big laugh in Blanch Merrill's "On the Scaffold." Jimmie Lucas sang *Minnie, Shimmie for Me, How They Love Each Other,* and *Smile and the World Smiles With You. Salvation Sal* and *Watch Little Girl* got a big hand. D. CONN.

Pittsburgh

DAVIS—An exceptionally fine bill held the boards at the Davis this week. The headliner was "Hands Across the Sea," the first presentation in Pittsburgh; an international dancing revue with Estelle and Adelaide Lovenberg and Simon Neary and a company of fifteen. Moss and Frye in a blackface act gave a conversational barrage in the lingo of the Southland that was amusing and entertaining. They san *The Rose of No Man's Land* and *I'm Sorry I Made You Sad.*

The fourth anniversary of the opening of the Davis Theater will be celebrated by a festival Keith vaudeville bill the week beginning Monday, Feb. 24.

LOEW'S—Anna Chandler headed the bill at Loew's Lyceum this week and *Got a Bit of Luck But It's all Bad, After You Have Gone, Smiles, Rose of No Man's Land* and *I Wonder if He Really Loves Me,* comprised the list of songs she sang, the audience being wildly responsive to each of them. Harry Tyler and Gladys Crolius sang *Helen* and *Who'll Take Care of the Harem,* in their melange of song and were heartily applauded.

Toronto

SHEA'S.—Mosconi Brothers, as fine a dancing couple as ever seen here are a treat, and an abundance of comedy of high order, combined with beautiful dancing and fine singing is contributed in "Hands Across the Sea," the trio from Verdi's *Attila* is magnificently rendered. Henry Bergman and Gladys Clark, possessors of voices rarely heard in vaudeville, show what can be done with popular stuff, well handled, *Till We Meet Again—Smiles,* being the best.

LOEW'S—Golden Troupe, fine dancers, and Howard, a ventriloquist, are the chief hits, though Adele Oswald in character bits is well received. SANTREE.

Washington

KEITH'S—Cecil Lean and Cleo Mayfield in their enjoyable offering in which they most pleasingly satirize popular fads and foibles. Keithites welcome them back to vaudeville emphatically. George MacFarlane, popular baritone, in his song offering touching upon the never-old theme of love and romance was forced to reappear to numerous encores. JOHN T. WARDE.

* * *

Patrons' Request Week at Alhambra Theater

It's Patrons' Request Week at the Alhambra Theater, with the Avon Comedy Four top-lining. The Avon boys put over their usual hit in "A Hungarian Rhapsody." James and Bonnie Thornton are making a decided hit and Pat Rooney and Marion Bent, Alhambra favorites, are going with a punch. Another popular act on the bill is "The Rube," presented by Mr. and Mrs. Jimmie Barry. Ruth Roye sings, Mrs. Gene Hughes is offering Edgar Allan Woolf's *When He Comes Back,* and others on the bill are Yvette and Saranoff, George N. Brown, Harry Breen and the Rinaldo Brothers.

* * *

Rebuilding Keith Cincinnati Theater, Enlarging House

It is understood that work will be started early in the spring on a 12-story office building located on the present site of Keith's Theater. The cost will be, according to the report here, in the neighborhood of $500,000, and the structure will be called the B. F. Keith Building. The present seating capacity of Keith's, about 2,400, is to be enlarged to 3,000. Manager Ned Hastings had not been apprised up to the present writing of the letting of the contracts, but admitted that the project would probably go through and that the work would be started at the close of the current vaudeville season.

Morris and Campbell Score Bushwick Hits

The Bushwick Theater's program has no particular headline emphasized this week, but if good fun and spontaneous laughter are to be considered, Joe Morris and Flossie Campbell should have large type. Next comes Royal Gascoignes who presents his juggling with a rare finish in the matter of blending his comedy lines into his technique. Scientifically and humorously he holds his audience every moment. Emma Haig and Lou Lockett were sprightly dancers on the mat, as were Togan and Geneva on the wire. Lady Tsen Mei (new) rendered her imitations of birds and her songs, too, with a fine sense of interpretation. *Rosie Green, the Village Queen,* especially pleased. Sallie Fisher and company in "The Choir Rehearsal" disclosed much rural hypocrisy and humor, and Lil Kerslake's pigs live down their inheritance and outdid any young ladies finishing school.

* * *

Norworth and Nitta-Jo Divide Orpheum Honors

At the Orpheum Theater this week Jack Norworth and Nitta-Jo, the Parisienne character singer, are dividing applause honors. Frank Hale and Signa Patterson appear in "Dances of the Day," aided by the Dixieland Jazz Band. A. Robbins presents "The Walking Music Store," Miss Norton and Paul Nicholson have their "Dramatic Cartoon," and others on the bill are Dave Ferguson, Hallen and Fuller, Ben Beyer and Augusta and Olympia Desvall and her trained horses and dogs.

* * *

George White Top-Lining at the Royal Theater

George White is the Royal headliner this week with his dancing girls. White is scoring a decided hit. Frank J. Conroy, now united with Harry Murphy, is presenting the black face skit, "The New Physician," and Artie Mehlinger and George W. Merer are appearing in songs.

Other features of the bill are James Dutton, Marie and Ann Clark, Ida May Chadwick, Francis Yates and Gus Reed, and the Three Romanos.

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THREE DAYS OLD AND ALREADY A SENSATION

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BY THE WRITERS OF "BABY'S PRAYER AT TWILIGHT," "HELLO, CENTRAL, GIVE ME NO MAN'S LAND," AND "I WISH I COULD SLEEP TILL MY DADDY COMES HOME."

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CHICAGO

IN THE SONG SHOP

Henry Burr's Unique Beginning—"Darktown Strutters' Ball" Once Considered a Joke—Fred Forster and the Rolling Stone

BY E. M. WICKES

HENRY BURR, after having recorded over a thousand popular songs for the various phonograph companies, as well as having made his name a household word throughout the country, has gone into the music publishing business with Lieutenant Gitz-Rice. Burr and his partner are conducting business in a handsome suite of rooms at 1604 Broadway. Now it takes nerve to go into the music business, and good songs to make a success of it. Burr and Gitz-Rice, however, possess both, plus the necessary coin to push their catalog.

Henry Burr wasn't always a proinent phonograph singer. When he broke into the singing game he and another fellow used to make their headquarters in an undertaker's place, where they were hired from time to time to sing at funerals. Business wasn't good with them unless many persons saw fit to cash in, which gave Burr and his friend a chance to cash in and live. The other birds had to die to let Burr and his friend live. Nice game, wasn't it?

But to get back to the regular business—Burr appears to have two big numbers in "I Think I'll Wait 'Till They All Come Home," and "Sometime Will Be Love Time."

"Darktown Strutters' Ball" a Joke

After Leo. Feist had purchased the "Darktown Strutters' Ball," a report gained circulation to the effect that Phil. Kornheiser could have acquired the number in manuscript form for a small advance. When quizzed about it, Phil. replied:

"Whoever started that report got it all wrong. I never rejected the song. Shelton Brooks came in here one day to play the number for a woman headliner. He was trying to get her to introduce it. She listened to it, while I was in the room, and when Brooks had finished playing it she puckered up her lips as much as to say that she thought it was a piece of junk. Brooks' playing of it didn't impress me very much, and with the woman not being able to see anything in it. I didn't think much of it. I knew Brooks was looking for a publisher and I suppose if I had offered him a hundred in advance he would have let me have the song. That's all there was to the thing."

Forster a Rolling Stone

There is an old proverb that a rolling stone gathers no moss. Maybe it doesn't, but Fred Forster, the Chicago publisher, doesn't appear to put much stock in it. A few years ago he rolled out to Oskaloosa and picked up the "Missouri Waltz." Every one said it was an accident and that he'd never repeat. Then he closed up his New York office and went roaming through the Far West, where hits are not supposed to grow. In Seattle, however, he picked up "Hindustan," which promises to equal the sales of "Missouri Waltz." As soon as he had "Hindustan" well under way he came rolling into New York City again. Still on the roll he made a round of the places where music is a big feature, and wherever he went he heard "Egyptland," an oriental number, which had just been issued by the Echo Music Co. James W. Casey and Bartley Costello wrote it. Forster heard enough of Egyptland to offer Casey, who is also the publisher, a larger advance, so he said, than had ever been offered or given on any other song. Being human and possessing a liking for the long green, Casey sold "Egyptland" to Forster, and now Forster is confident he has another "Hindustan."

"Mickey" Changes Hands

"Mickey," the song that is being featured with Mabel Normand's photoplay carrying the same title, has been sold by Daniels & Wilson to Waterson, Berlin & Snyder. As a result of the transfer, Mr. Daniels expects to double his profits.

Chappell's New Song

Chappell & Company have what they think is a logical successor to "Keep the Home Fires Burning." The new number is called "Then You'll Know You're Home." The first edition of "Then You'll Know You're Home" was sold out within seven days after it had come from the printer.

Coming and Going

Dave Wohlman has been released from the army and will resume his duties as professional manager for Gilbert & Friedland. He will immediately get busy on the firm's new ballads, "I Found You," and "I'd Give the World to Know."

Jesse Greer, just back from service, was tendered a surprise reception by the office staff of Harry Von Tilzer. Jesse is now back on the job. Irving Blum, formerly with Harry Von Tilzer, has enlisted in the Overseas Theater League.

R. L. Huntziger, a member of the firm of Huntziger & Dilworth, has been released from the army and is back at work. He is out to make "When I Come Home to You," by Callahan & Grey, a big hit. The firm is also after "Toreador," by Frank Harling and Frank Conroy.

Ernest Hare, who has been a big hit since he took Al. Jolson's place at the Winter Garden, is devoting his spare time to making records for Emerson and Pathe. Recently he made records of Pace & Handy's "Oh, Death, Where Is Thy Sting?" "A Good Man Is Hard to Find," and "Satan, I'm Here."

Harry Tenney is still going big over the vaudeville circuits, and is featuring "Wait and See," the new ballad of Jos. W. Stern & Co.

L. Wolfe Gilbert and Anatol Friedland will come to New York the first week in February and will open at the Royal, where they will feature their new ballad, "I Found You." Maxwell Silver, the general manager, hasn't had any difficulty in interesting the trade in the new song.

Gail Grabiel, the new woman song writer, has been asked by two publishers to submit some of her drawings for title pages. If she develops as much ability for writing songs as she has for drawing she won't have any trouble in placing her songs.

"WE'LL TELL THE WORLD THEY'RE HITS" (Charley McCarron, Carey Morgan)

OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN

CHORUS
Oh Hel—Oh Hel—Oh Helen
please be mine;
Your feat—your feat—your features are divine;
I swear—I swear—I swear I will be true;
Oh Dam—Oh Dam—Oh Damsel I love you.

I'M GLAD I CAN MAKE YOU CRY

CHORUS
I'm glad that I can make you blue,
I'm glad that I can worry you,
I'm glad that I can make you grieve,
Your jealousy is sweet to me,
Sometimes I flirt to make you mad,
And when you're hurt it makes me glad,
It proves that you love me when you sigh,
I'm glad I can make you cry.

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M. Marcus of the Grand, Pittsburgh's Million-Dollar Photoplay Theater, says of the DRAMATIC MIRROR'S Christmas edition: **"The Mirror is always fine but that edition was superfine,** a dandy for makeup and news. **In fact, I have noticed that the past year has seen the Mirror set a pace for good magazine editing."**

C. C. LATUS.

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VAUDEVILLE DATES AHEAD

Week of Feb. 3—Week of Feb. 10 in Parenthesis

NEW YORK: Alhambra—Darrell & Edwards; Fisher Co., Sally (N. Y., Colonial); Frisco; Girl in the Air (N. Y., Royal); Hall, Bob; Josephine & Brooke; Kranz & LaSalle. **Colonial**—Bradley & Ardine; Chaliente Sisters; Friganza, Trixie (Kklyn, Bushwick); Haig & Lockett (Detroit); 4 Haley Sisters (N. Y., Riverside); Lewis & Jazz Band; McCane Co., Mabel; 4 Mortons (Phila); Thornton, J. & B. (N. Y., Royal); Zarrell Co., Leo (N. Y., Alhambra). **Palace**—Bankoff, Ivan; Baker, Belle; Conroy, Fred J.; Goodrich, Edna; Three Kanes; Little Billy; Morgan Dancers, Marion Norton & Lee. **Riverside**—Beyer Co., Ben (Bklyn, Bushwick); Crawford, Chiton; Dazie & Co. wick); Crawford, Chiton; Dazie & Co. (Phila); Fisher Co., Sally (N. Y., Colonial); Morris & Campbell (Boston); Robbins; Rove, Ruth (Boston); Toto; Ware, Helen (Prov). **Royal**—Bradley & Ardine; Clayton Co., Una; Duncan Sisters; Hall, Bob; Mehlinger & Meyers (Bklyn, Bushwick); Musical Hunters; O'Neil Co., Nance; Stantons, The; Terry & Co., Sheliah.

BROOKLYN: Bushwick—Barry, Mr. & Mrs. Jimmy (N. Y. Royal); Bradna & Derrick (Bklyn, Orpheum); Brown, Geo N (N. Y., Royal); Duffett & Co., Bruce (Balto); Milo; Rooney & Bent (N. Y., Royal); Stephens, Emma; Sweeties (Prov); Yates & Reed. **Orpheum**—Adair Co., Jean; Bell Sisters; Grenadier Girls (Balto); Reading, Paul; Swift & Kelley; Toye, Dorothy (N. Y., Riverside).

BALTIMORE: Maryland—Avon Com. 4 (Wash.); Desvall, Olympia (Phila); LeGrohs, The (Phila); MacFarlane, Geo (Phila); Rowland, Adele; Steadman, A & F; Stevens & Hollister (Boston); Walker & Texas (Wilmington); Window Co., Muriel (Buffalo).

BOSTON: Keith's—Jovedah (N. Y., Royal); Kennedy, Frances; Laurie & Bronson (Bklyn, Bushwick); Olga; Seymour, H & A (Prov); Stamm, Orville (Bklyn, Orpheum); St. Denis, Ruth; Yip Yip Yaphankers (N. Y., Riverside).

BUFFALO: Shea's—Langdons (Toronto); Lewis, Henry (Toronto); Martin & Bayes (Toronto); Miller & Lyle (Toronto); Nielsen-Terry, Phyllis (Toronto); Sheehan & Regay (Toronto).

CINCINNATI: Keith's—4 Ankers (Youngstown); Not Yet Marie (Louisville); Rose & Moon (Louisville); Shaw, Sandy; Tarzon (Dayton).

CLEVELAND: Keith's—Albright, Bob; Connelli & Gibson (Youngstown); 7 Honey Boys (Buffalo); Stampede, The; Stoddard, Marie, Timberg Co., Herman (Tole).

COLUMBUS: Keith's—Clark, Sylvia (Tole.); Gruber's Animals (Tole.); Havel Co., Arthur; O'Neill, Doc (Rochester); Somewhere with Pershing (Dayton); Spanish Goldinis (Tole); Ward & Girls, Will.

DAYTON: Keith's—Boyarr Troupe; Connelly Co., Dolly; Cooper, Harry; Elkins, Fay & Elkins; Kennedy & Nelson; Study in Sculpture (Columbus); Usher, C & F.

DETROIT: Temple—Hickman Bros. (Rochester); Juliette (Rochester); Lee & Cranston (Rochester), Mann, B & H (Rochester); Texas Comedy 4 (Rochester); Watson Co., Harry; Wilbert, Raymond (Rochester); Wilson Aubrey 3.

ERIE: Colonial—Petticoat Minstrels; Shaw, Lillian (N. Y., Colonial); Three Stars; Tompkins, Susan (Cincin).

GRAND RAPIDS: Empress—Bronson & Baldwin; Fink's Mules (Detroit); Martyn & Florence; Seeley Co., Blossom; Smith & Austin (Detroit).

HAMILTON: Keith's—Burt & Rosedale (Montreal); Hopkins, Ethel (Bklyn, Orpheum); Loyal's Dogs; Nugent & Co., J. C.

INDIANAPOLIS: Keith's—Bowman & Shea; Dobson Co., Frank (Pitts.); Fitzgerald, Lillian; Keane & Golden (Louisville); Powell Co., Catherine (Cincin.); 4 Roeders (Pitts.).

LOUISVILLE: Keith's—Dockstader, Lew (Dayton); 4 of Us (Tole.); Haines Co., Robt. (Columbus); Lady Alice's Pets; Race & Edge (Columbus); Rubie Troupe; Tempest Co., Florence (Cincin.).

LOWELL: Keith's—4 Boises; Chief Capaulican (Portland); Johnson & Crane (Portland); Lytton Co., Leroy (Portland); Melody Garden; Stagpoole & Spier; Williams & Wolfus (Portland).

MONTREAL: Keith's—Mme. Chilson-Ohrman (Hamilton); Clinton & Rooney; Guerro & Carmen; Hale & Co., Willie; Hyams & Mc Intyre; Shayne, Al (Hamilton).

PHILADELPHIA: Keith's—Adair & Adelphi; Courthope, Jane; Hallon & Fuller (Pitts.); Halperin, Nan (Phila); Masters & Kraft (N. Y., Alhambra); Royal Gascoynes (Wilmington); What Girls Can Do; Worth Co., Muriel.

PITTSBURGH: Davis—Girl with 1,000 Eyes; Mayo & Lynn; Morton & Glass; Nichols, Nellie V (Columbus); The Pickfords; Scotch Lads & Lassies; Weaker One.

PORTLAND, ME.: Keith's—Dunbar & Turner; Gardner, May; Howard's Ponies (Lowell); Kitner & Reaney (Bklyn, Orpheum); McIntosh Maids (Prov.); Reuzettes.

PROVIDENCE: Keith's—Hughes, Mrs. Gene (Buffalo); Latell Co., Alfred; Lord & Fuller; Lucas Co.; Lydell & Macey, Jas.; Peronne & Oliver; Rajah (Wash.); Ziska & King.

ROCHESTER: Temple—Crummet, Frank (Buffalo); 3 Daring Sisters (Buffalo); Dukane Co., H (Montreal); Duttons, The (Youngstown); Green & DeLier; Ring, Blanche; Watts Co., Jas; Wilten Sisters.

TOLEDO: Keith's—Clifford & Wills (Grand Rapids); Connelly, E & J (Cleveland); Hands Across Sea (Grand Rapids); Hines, Harry (Cleveland); Ishikawa Japs (Dayton); Sidney & Townley (Dayton); Tozart (Grand Rapids).

TORONTO: Shea's—Bush Bros. (Hamilton); Gellos, Van (Detroit); Coleman, Claudia; Dugan & Raymond (Montreal); Jessel, Geo.; Olsen & Johnson; Sampsell & Leonard.

WASHINGTON: Keith's—Clark, A & M; Dickinson & Deagan (N. Y., Alhambra); Libonati; Marmein Sisters; Norworth, Jack (N. Y., Colonial & N. Y. Alhambra); Rice & Werner; Swan & Swan.

WILMINGTON: Garrick—Among Those Present; Mme Ellis; Jackley, Helen (Balto); Reeve & Co., Billy.

YOUNGSTOWN: Hippodrome—Grapewin, Chas; 3 Jahns; Parson & Irwin (Pitts); Russell, Lillian; Sherman & Uttry (Cleve).

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EVANGELINE WEED

PRODUCTIONS

Written—Produced—Placed

KNICKERBOCKER THEATRE BUILDING
NEW YORK

WATCH HER GROW

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PROHIBITION AND ITS RELATION TO MOTION PICTURE MUSICIANS A BIG SUBJECT OF THE MOMENT

BY PHILIP EDWARDS

NOW that we know what we know and that after July 1 there will be no such thing as a gin-mill, it may be pertinent to remark on the indifference of the average motion picture musician to the lure of booze. In all my experience on Broadway, I don't know more than two or three picture players who ever quaff the flowing bowl, and these very moderately. I am glad that this July 1 law has come up, if for nothing else than to give me an opportunity of recording this remarkable abstinence among the musical fraternity that furnishes the motion picture with music.

The reasons for such virtuous conduct on the part of motion picture musicians may be the fact that they have very little time to indulge in upholding the bar. I suppose this might be a good excuse, but I don't believe it, for nothing will keep a man away from the tasty cocktail if he once gets thoroughly into the habit. Once the appetite makes itself felt, then farewell gods and men—you are gone. So I say, I am glad the question came up, just so I can hand the playing fraternity a bunch of roses on their splendid conduct.

Players Keep Upright

There is every excuse for a picture player to go the limit when it comes to hitting the booze. He is engaged in a strenuous work; up late at night; on the job early for tiresome rehearsals; and he comes in for a fair share of callings down from the boss.

In spite of these conditions, he keeps upright, and I don't know of a single man being discharged on account of drinking too much. I may be wrong about this, and I am sure someone will spring up and say I don't know what I am talking about. But I have said it, and I hope it stands.

The habit on Broadway is not to go into a gin-mill to get a drink, but the bunch usually dives into a restaurant to get coffee, which latter seems to be the regular musicians' drink here on Broadway. Over these coffee cups plans for next week's show are spoken of, home thoughts are brought up and everybody has just as good a time as if real unadulterated booze had been served—in fact, better; for brains are still clear on coffee that would have gone under on booze. Some of my readers may think this is merely a dream of mine, but I assure them this thing is so; and if they come into town, call me up, the coffee will be on me.

'Overdose of Temperament

The worst fault of the New York motion picture musician is an overdose of temperament, which borders on insanity. There are a lot of players who think they are doomed by the black hand, and who have other delusions. Some of these delusions take the form of thinking themselves great conductors, great violinists and great drum-beaters. When this disease takes them, they become of very little use and have to be fired to make room for more practical men. These faults and not booze are responsible for the loss of many a good job.

The modern musician in the motion picture business must keep himself in good condition; must have a steady hand, good eyesight, and be generally decent in looks. It is probable that there is much less drinking among musicians now than was the case ten or fifteen years ago. In those good old days when you wanted a fiddle player, or a long-haired cellist, the first thing thought of was a favorite hang-out of his, where he could usually be found in a tender state of soak. Flannigan's Place was a great booking office, and one could recruit an orchestra from its tables in half an hour. But these conditions do not hold good now.

When the first of July comes along, it will not be necessary for the motion picture player to suffer. He will travel along in the even tenor of his way as he did before. He will not have the thirst that won't wear off.

Music Bears Big Burden

To the big city managers this ought to mean a lot, and they probably h. .2 thought of it; but just the same ' wanted to bring up this question, for I am devoted to the picture player, always have been, and wish to give him all the credit I can in these columns. The picture business rests largely on the shoulders of music, and this necessarily means the player, from the lone pianist to the full orchestra. Many managers and exhibitors are proud of their orchestras, while others think of the men as mere trappings that cost altogether too much for comfort.

It is a great thing to have a good reputation in this matter of drink. Many a job has been lost on account of a bad reputation.

Safe and Sane Side Best

I once played with a conductor who had an unlimited capacity for beer. One night when we struck into a Suppe overture, he leaned over and whispered that he had successfully swallowed his twenty-third glass of beer just before coming into the pit. His only virtue was that he played better as the number of glasses increased, so that performance was perfect. But as he turned out a master crook, I am just citing the example to be followed by any of my readers. It is much better to stay on the safe and sane side. Then the first of any old month won't make the least difference. Players who are steady and sober are always looked up to; and they are rarely idle. It is the best way.

NEW PHOTO-PLAY MUSIC RELEASES

You Never Know	Chas. K. Harris
In the Land of Beginning Again	Leo. Feist
Arabian Nights	T. B. Harms and Francis, Day, and Hunter
Wait and See	Jos. W. Stern's
After All	Jerome Remick & Co.
Watch, Hope and Wait, Little Girl	Broadway Music Co.
How You're Gain' Keep Him Down on the Farm After He Has Seen Gay Paree	Watterson, Berlin and Snyder
Kisses	Sam Fox Pub. Co.

IS THAT SO!

Carlos De Mandil conducted the Tivoli orchestra of sixty-five pieces in a concert at the Tivoli Theater, Los Angeles, Sunday, Jan. 19.

John D. M. Priest, organist in the Palace Theater, New Haven, paid Broadway a visit last week.

Prof. J. L. Pico presides at the new $10,000 organ, which has just been installed at the Alamo Theater at Vicksburg.

Uda Waldrop, well known coast organist, was the soloist with Marcelli's Symphony orchestra at their concert in Oakland, Jan. 20.

PITTSBURGH—GRAND

"Amoreuse" Theme of Musical Setting of "Virtuous Wives"

"Virtuous Wives," with Anita Stewart, was the showing at the Grand Photoplay Theater. For this *Amoreuse*, Berger, was used as the theme of the musical setting. The seductiveness of the waltz time fitted well into the vampire scenes. Excerpts from "The Siren," by Fall, were played during the scene where Father Time was shown with a young child. *Dance Merrymakers*, a "German" composition, was played during the prehistoric party. *One Who Has Yearned Alone*, Tschaikowsky, for the scene where the father worries about the boy.

Other numbers were *Air de Ballet*, Massenet; *Dornroschen*, Tschaikowsky; *Repose of the Forest*, Griegg; *L'Oracolo*, Leoni; *Reverie Du Soir*, Massenet; *At Evening*, Delussay; *Allegro Con Brio from First Symphony*, Beethoven; *Siegfried-Paraphrase*, Wagner-Wilhelmj; *Printempts qui Commence*, Saint Saens, the musical score being compiled by Zoel Parenteau.

RIVOLI—NEW YORK

"Burglar" Music Adds to Appeal of "Cheating Cheaters"

Burglary, with an actual safe-cracking scene by yeggmen, held the interest of Rivoli patrons last week, when Clara Kimball Young appeared in her latest picture, "Cheating Cheaters." Hugo Riesenfeld gave the play a fitting setting in the shape of an excellent musical program and also a symbolic prelude: *Dance of the Yeggman*, which ushered in the first scene of the play. At the end of the preceding number, a small searchlight was thrown around the front of the house, giving the desired spooky feeling that something was going to happen. As a climax to the dance a safe was blown open. A quick curtain and an immediate start of the feature gave one of the best effects seen at the Rivoli.

The main burglar theme for the picture was Jimmie Valentine, and this was used in a variety of ways, fast, slow and as a mysterioso. The Russian Rag and the Operatic Rag were worked in at different scenes, both being well adapted to the action. Other numbers used were *Woodland Dreams*, the old *Ever or Never* waltz and Thome's *Simple Confession*.

The latest Prizma Color picture was accompanied by *Forest Whispers*. The best orchestral effect was obtained in imitating a merry-go-round in the Mutt and Jeff cartoon, "Landing an Heiress."

For the Rivoli Pictorial the *March Real* was played to scenes of the President in Rome; and for some soldier scenes Sousa's march, *We're Coming*.

LOS ANGELES—GRAUMAN'S

Lively Music Aids Showing of Washburn Comedy

Seldom is a photoplay so satisfactorily done as is "The Way of a Man with a Maid," which features Bryant Washburn at Grauman's this week. The music is such as to aid greatly in putting the comedy over. Life, pep, ginger and go are supplied by the Symphony orchestra. Popular themes are played during the picture. The opening theme is *If You Smile in the Morning, You'll Smile Until Night*, which merges into the new popular tune *I'll Love You More for Losing You Awhile*.

Martin Johnson's "Cannibals of the South Sea" is very cleverly presented. A prologue of beauty is given before the picture. The same music which accompanies the picture also accompanies the prologue. It begins with a weird, oriental theme and merges into *Peer Gynt Suite No. 2*, and then into the famous song of the exiles of Russia, *Exiled*.

The weeklies were up to their usual standard. That snappy, popular ballad, *When Yankee Doodle Learns to Parlez-Vous Francaise*, was played during Topics of the Day.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Venus in the East" (Paramount)

Love theme suggested: *Melody*, Friml (Schirmer).

Open with a light intermezzo, neutral.

Title: And here he sees a girl—few measures of theme.

T. Grand Central Station—neutral.

T. That Evening—soft fox-trot.

T. Next morning—neutral melotly.

T. That night in the splendor strains from Pagliacci *Prologue*.

T. No more opera for Buddy—semi-dramatic.

T. And by lavish bribes—light intermezzo.

T. After leaving Venus—rather sombre.

T. Say, Buddy, it's time—rather agitato.

T. Incredulous, yet in an agony—semi-dramatic.

T. Why, I've found you at last—theme.

T. Buddy assures himself—semi-dramatic.

T. And now Buddy—theme to end.

"Mandarin's Gold" (World)

Open with Chinese music.

Title: In our story—light, lively mood.

T. Chinatown—Chinese music.

T. Seeking funds—neutral intermezzo.

T. In the shop of Ah Foo—Chinese music.

T. Mrs. Cardon won't be back—neutral.

Mrs. Cardon goes up steps—rather dramatic.

At Chinese shop Chinese music again.

Cardon sitting at table—dramatic.

At Mandarin's room — Chinese mood.

At card table—dramatic.

T. As the wedding hour—big Chinese music, festive, softly at Cardon and wife.

Tai Mun enters—dramatic.

T. Some hours later—continue.

T. Morning—light, then dramatic.

T. Said the spider—another dramatic.

T. The hours bring—rather pathetic.

T. Seeking Tai Mun—Chinese, dramatic.

Heavy hurry and agitatos for scene and fight in Mandarin's room.

T. Your wife loves gold—big climax.

Mrs. Cardon wakes—soft tender theme to end.

"The Highest Trump" (Vitagraph)

Love theme suggested: *Kentucky Dream*, Henry (Stern).

Open with rather dramatic piece.

Title: Morning brings—mysterioso—semi-dramatic.

Watch march for soldiers.

T. The interest of the Anson-Dyke—rather sinister.

T. Oh, it's good to see—theme.

T. And that night—sinister.

T. As the fateful hour—neutral.

T. There's a traitor—agitato.

T. After several months—military scene to action.

T. And in those months—dramatic.

T. The last precious hours—theme.

T. In France—military scene.

T. With the evening—theme.

T. Next day—agitato.

Paget on ground—quiet serious.

T. The best laid plans—restive, slow for church scene.

T. The long awaited day—dramatic, battle music.

Paget in German camp—dramatic.

T. While back in America—continue same.

T. With the time drawing near—agitato.

T. A great defeat—dramatic, then agitato.

Paget with wife, theme.

"Don't Change Your Husband" (Artcraft)

Love theme suggested: *If you only believed in me*, Howard.

Open with rather light burlesque intermezzo.

Title: Mr. Porter has been detained—soft waltz.

T. Hours later—a soft minor strain.

Leila receives flowers—a tender melody.

Play record, *Love is a wonderful thing*, direct cue, if possible.

T. The dangers of a Fancy Dress Ball—a polonaise, agitato at kiss.

T. The safe refuge—rather light mood—theme if desired.

T. For the apparel oft proclaims—soft fox-trot.

T. The dangerous alchemy—soft sinister.

John breaks the beads—fox trot, sombre at violin, then rather dramatic.

T. I love you, Leila—Use Lambert's *Night has a thousand eyes*.

T. Freed at last—light semi-serious. Play Cowles' *Forgotten* at direct cue.

T. The eternal feminine—rather sinister.

T. It's good to see you—*Night has a thousand eyes*.

T. The important business engagement—few measures fox-trot, then into soft waltz.

T. The ring is going to be—sinister.

Under the mistletoe—theme, then into dramatic.

T. And with the summer—theme to end.

* * *

RIALTO — NEW YORK

Western Musical Setting for Tom Moore Picture

The Rialto program last week opened with the First Rhapsody by Liszt, with Hugo Riesenfeld and Nat W. Finston conducting. The cadenza was played on the Czimbalom by Bela Nyary. These cadenzas, played by Mr. Nyary, are quite a feature of all the Liszt Rhapsodies used at the Rialto-Rivoli houses. A wonderful scenic of Bruce, called "Little High Horse," and also with the inevitable dog, was screened to an accompaniment of the beautiful "Macbeth" music, which is often used at this house for quiet scenes.

A new singer to the Rialto, Helen Rumsey, contralto, pleased the big audience by her rendition of an arrangement of MacDowell's *To A Wild Rose*. This is probably the first time this song has ever been heard on Broadway. The Rialto Magazine came next, with its swinging marches by Sousa. Edouardo Albano, baritone, sang an Italian song, *Pecche* by Pennino.

The feature, Tom Moore in "Go West, Young Man," was given a western musical setting, including *Western Allegro* by Falck, also the one by Riesenfeld. The usual hurries and agitatos were used in the shooting scenes. One of the main theme was Thome's *Under the Leaves*.

Victor Herbert's popular *Naughty Marietta* furnished the orchestra the intermediate light number. The organ solo was Finale in B-flat by Wolstenholme, played by Arthur Depew.

* * *

ERNEST S. DE SOTO

Leader of orchestra at the Belvedere Theater, Pomona, Cal.

STRAND—NEW YORK

Old Songs Used for "Romance of Happy Valley"

Carl Edouarde selected the well-known overture of "Mignon" for his opening number of the Strand program last week. The Strand audience liked this composition, particularly the beautiful song, *Knowest Thou the Land?* which is given a fine orchestration in the overture.

Mr. Plunkett, the new managing director, engaged also one of the most popular features with the Strand patrons, the Strand Ladies' Quartet. These four young ladies sing groups of familiar songs, with a back drop in keeping with the sentiment of the selections. They have been coached by Percy Rector Stephens, conductor of the famous Schumann Club of New York.

Griffith's big feature, "A Romance of Happy Valley," set the keynote for the musical program, beginning with the quartet singing southern songs. The special score for the picture included *Home, Sweet Home, Jesus, Lover of My Soul, Shall We Gather at the River, Sweet and Low*, and many other old favorites. A special musical feature were two violin solos played by Alois Morrice, with Ida Gussikoff at the piano. They were *Scherzo Tarantelle*, Wieniawski, and *The Rosary*, by Nevin.

BUFFALO—HIPPODROME

Old Time Favorites Feature "Little Women" Bill

All Buffalo is flocking to Shea's Hippodrome this week to see William A. Brady's picturization of Louisa M. Olcott's "Little Women."

The big symphony orchestra does much to enhance the entertaining qualities of the production by giving it an excellent musical setting. The old folk songs are used in profusion, such favorites as *Coming Through the Rye, Sweet and Low, Swwet Genevieve*, and others being noted prominently. Ernest Ball's *All the World Will Be Jealous of Me* is used to advantage, as is also *Kisses*. One of the more ambitious numbers used is the Prelude from *The Last Virgin*, by Chopin. Hosmer's *Southern Rhapsody* is used to open the picture, and *Annie Laurie* is used effect.

* * *

WASHINGTON—KNICKERBOCKER

Big Music Program for New Farrar Picture

The most interesting film of the week at the Knickerbocker was "Shadows," the latest Geraldine Farrar picture, which was especially delightful from the viewpoint of musical setting. The contrast between the Alaskan and Eastern scenes permitted a variety of musical numbers which made up a very well balanced program.

The love theme was part of the *Adagio Cantabile* movement of the Beethoven Sonata Pathetique, with parts of the *Adagio* prelude to "Traviata" as a secondary theme. Opening with *Told at Twilght* (Huerter), the first half—until the shifting of the story to the Alaska dance hall, the numbers included: *Valse Leute* (Sieveking); *Melody* (Huerter); *Berceuse* (Spinney); selections from "The Land of Joy"; *Dolorosa* (Tobani); *The Perfect Song* (Breil). For the Alaskan scenes, *Carissima* (Zimmerman); *Mi Amada* (Leight), *Veil Dance* (Friml); and the Andantino movement from Thomas' overture to "Raymond," with *Erotik* (Grieg) for the climax. Other numbers used for the closing were Tosti's *Good-bye; Ein Marchen* (Bach) and the *Canzonetta* of Godard.

* * *

CLEVELAND—STILLMAN

Conductor Writes Theme for "Heart of Humanity"

The local engagement of "Hearts of Humanity" at the Stillman Theater this week proved to be an event of great interest.

Not less deserving of praise was the special music which accompanied the photoplay. Director Hyman Spitalny, who has always made the music a feature of the Stillman attractions, outdid himself this week, when he wrote an original theme to express in music what was so well represented on the screen. He has called his theme song *My Own Love*. This theme wound in and around the score, and expressed the different actions of the picture by changes of tempo.

MOODS AND MODES

Mary Thurman, formerly of Sennett Comedies, now in Paramount pictures, displays the latest style in non-bathing bathing suits

Lucille Lee Stewart participates in an earnest conversation, probably about love, in "The Eleventh Commandment." (Exhibitors' Mutual Distributors' Corp.)

Pearl White leaving her Bayside, L. I., home in her famous yellow Stutz to appear before the camera photographing "The Lightning Raider" (Pathe)

Roscoe Arbuckle nonchalantly doing the chores, and very intimate chores they are, in "Camping" (Paramount)

William Faversham appears to be in a most precarious situation, with all odds against him, in this scene from "The Silver King" (Paramount-Artcraft Special)

SHOWN ON SCREEN

The boar tusk be-mustached Hun officer evidently thinks he is rather winning. "Impropaganda" (Paramount)

Capt. Robert A. Bartlett, famous Arctic Explorer, who expects to fly over the North Pole. Photographed by Screen Telegram. (Exhibitors' Mut. Distributing Corp.

During her incarceration, Dolores Cassinelli, appearing in "Souls Adrift" (Perret), is compelled to learn a trade, in which she evidently has become very proficient

Alice Joyce in Vitagraph's production of Charles Klein's drama, "The Lion and the Mouse"

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

An International Watch on the Politician—Seabury and "The Difference"—New Blood in Its Relation to Motion Pictures—Municipal Film Collections

WELL, we have pretty much won the fight on the double tax, and Major Sowerbutts, of London, whom we quoted here, must concede that the politician isn't so formidable a power that he cannot be tamed.

As Fear or Favor has pointed out time and again, he can be tamed by *organization*. We must organize politically just as the English trade is doing, so that we *need not fear the politician*.

We must organize politically to *Stay Out of the Hands of the Politicians!*

And when the organization has been completed, there should be an attachment with the corresponding body in Britain.

Sowerbutts' statement shows that the Common Foe—the man of politics—practises the same tricks either side of the pond.

He misleads in London—and in Washington.

Interchange of ideas between two great Movie Politico Leagues will quickly reveal the tricks and the tricksters.

And the plan that ensnares the trickster in London will work to defeat him in Washington.

Here would be "co-operation that counts!"

The League of Nations, and properly, is winning the day, but must come also closer associations of the English-speaking peoples of the world.

Anglo-American trade associations should be easy of formation. Why not start with one in the movie trade? With the definite object of exterminating the enemy of the motion picture wherever found.

Where's that Les Mason feller?

When William Mentioned "the Difference"

The Film Clearing House is "going over" because it is based on a new, logical *idea*.

Frank Hall and a dandy crew are manning the boat, and working like Trojans to make the trip a record one.

Their good work has been written about, which is right, and the friends of the Clearing House *idea* are elated that the proposition has developed so successfully.

But they wonder why the *idea man*—the original one, that is—should stay so far in the background, as if he didn't care whether or not HIS part in the undertaking was forgotten.

Of course, it ISN'T.

Just to prove it I asked W. M. Seabury to come out onto the center of the stage and bow low to the multitude.

Seabury, the fellow who nervily—*accurately*—said:

"Some day it will dawn on some of the concerns which are still maintaining physical distribution facilities all over the country at a loss that they could save about 10 per cent on their gross by availing themselves of the facilities afforded by the Clearing House. It is popularly rumored that 10 per cent or less to some of these concerns is the difference between a profit and a loss—the difference between success and failure, and ultimately the difference between existence and bankruptcy.

Existence and bankruptcy!

The difference—

William Seabury knows.

Is the little old film business at last giving thought to it?

Is "New Blood" Doomed? An Unusual Letter

Here's the greatest letter the Old Exhibitor has lamped in many a moon. I do not print the writer's name, but it is not an anonymous message — the signer is a rising young man in the producing field (to reveal the branch may be to reveal his identity) and asks us to keep the name off. This we are glad to do, and in this connection to take occasion to state that the great volume of straight-from-the-shoulder correspondence the page has printed is its own evidence that Fear or Favor does not violate a confidence.

This correspondent opens his letter "quietly." He simply gives praise for war efforts to the management of an uptown New York theater—I suppose he means the man Shakman, whom I have always recognized as a showman in the Rothapfel-McCormick class.

"I often feel like writing to you about your darned good column, but, of course, unlike you, I have to work for a living! Often I see something in this movie-theatrical world of ours, and think how well you could use it. I mean such things as, in the recent United War Fund Campaign, the fact that the 81st Street Theater, which has a manager vitally interested in charitable and patriotic affairs, managed to collect $24,000, beating any other theater in the city by thousands of dollars. When you hear that at the Metropolitan Opera House their nightly collections ranged from $700 to $1,500, you can imagine how he must have worked. Then, I wish you would go to the Lambs some night when they are entertaining and feeding wounded soldiers (they do it every Wednesday and Friday) and see how wholeheartedly and wonderfully these actors try to 'make it up' for the men who have given the big service in France. It's great, and you'd love it."

The Grand Slam On Young Bloods

Then comes the Grand Slam: wherein the writer raises the question, "Is our method of selecting workers *a bar to new blood?*"

"But here's what I want to write about today, and if you do use it, **please don't mention my name** in connection with it. Since creation, this world has been rather a stodgy place, moving along in the same old ruts. The thing I mean particularly is that when a man wanted to do a thing, people would ask if it had been done before, and consider anything new impossible. And when a man applied for a position, he would be asked the **quantity** of his experience, and usually the man who had done a thing five years would stand a better chance to get a position than he who had done it only three or fours years. I needn't harp on it. You know it's true. You know that the hardest thing in the world for ambitious people to get is a chance to demonstrate whether they have any ability, and to be successful necessitates the additional ability to make one's opportunity, which is all very well and good, but many a man hasn't got that ability, or gets tired working for his chance.

How could the O. E. "write an article"—after *this?* As just a plain, progressive thinker himself, could he "add to" the correspondent's words:

"The theatrical and film worlds are not as bad as many others. Young men often get big chances, and more frequently than not, they make good. But at that, to him who applies for an opportunity at this or that, the question is asked: 'How much experience?' Needless to say, taking for granted the vast human failing of limitless belief in the ego (necessary to the preservation of the race) such a question has its use. But as the only standard of employment it is pretty much of a failure. **It is a bar to new blood.**

"When I was in the theatrical world, I wanted to become a producer! Belasco stands supreme; I felt sure that I could make good under his banner; friends of mine, who had the gauge of my ability and who knew Belasco pretty well, said they knew I was the type he wanted and liked; yet **I was never able even to meet him**, even with letters of introduction. Arthur Hopkins, a great artist with high ideals, is another man whom I was very anxious to work for; and he did not even answer my letter when I wrote him a year or two ago.

No "Experience," Yet Made Good

"I had virtually no experience in my present field when I took it; it is not even the kind of thing I like best to do; yet I made good at it, because I have an aptitude for the various branches of this business, and intelligence and good taste, together with a certain amount of executive ability and just a bit of experience. But aptitude was the cornerstone. Aptitude (determined by psychological tests) is the quality that admits men to colleges these days, instead of dull questions about experience in arithmetic, languages and history; aptitude is the element which your employment expert in the great corporations of this country seeks to determine when he takes on or refuses to employ help. And my purpose in writing this long letter is to suggest that you write an article for the benefit of moviedom on the advisability of engaging people for their aptitude instead of solely because of their experience.

"I have done everything along the production end, including some directing; on the stage, I directed stock companies in various parts of this country. I know I could make sane, human pictures, with sincere, human beings in them. But I also know that the chance won't come to me until some day, when working as an assistant director, some irate stage hand hits the director over the head, incapacitating him, and giving me my long-awaited chance to fight for that noble, yearned-for title, the Second Griffith."

An Honest Man's Story of the Truth

The Second Griffith!

So you see my correspondent writes in no ill will; he is no mere discontented incompetent who rails for "a chance"—that final phrase proves it!

He writes an honest man's story of *the truth*.

I would like to "write an article," as he requests, on the matter in hand, but *could I—after "him"?*

As a plain progressive thinker ourself, could we "add to" his words?

When some years ago F. B. Warren's stand for the "new blood" raised a howl among the *old*, it was clear to Fear or Favor that the very condition the correspondent depicts caused Warren's pronouncement and justified him in it.

An additional argument *for* the "new blood" and *against* the old comes in the news that reaches us from a prominent author, who submitted a story to a Western concern that had just changed editors. The new editor hailed from the old days. The author was one of note—big plays, books, magazine fiction and feature films to his credit.

The former editor had asked the big author to submit something. The author only "wrote to order," but the editor's note was so genial and persuasive that he dashed something off on a chance and sent it West.

Then came the change of editors and the old-timer, ideas of 1910, and all, was installed.

I guess the matter of the big author's submission wasn't explained to him.

At any rate, he read it, didn't like it and sent it back to the author *with a printed rejection slip!*

Wasn't that the custom in the best editorial section—in Nineteen Ten?

So here's the Other Side of the Warren stand—this and the Greatest Letter received this year—so far!

When Will Cities Collect Their "Film Treasures?"

The "film library" that a man named Stone maintains for commercial usages suggest things. Mr. Stone, we read, can furnish "pictures that are especially interesting as contrasted with pictures at the same places to-day."

We learn that in this collection are scenes "of the Glen Island and Old Rockaway that are no more. Then there is the picture of Wilbur Wright winning the world's prize for a 300-*foot flight* in his aeroplane!"

The old Fifth Avenue of New York is on hand—"a band parading up it"—and the Greater New York police patrol, "with their horse-and-wagon equipment of the past" is among the treasures.

And don't forget "the old 71st Regiment of New York taking part in the McKinley inaugural parade, and also the Black Hussars, McKinley's personal escort"—they are in the "film library," too!

I used the word *treasures*. Aren't they, indeed? What are the City Fathers of New York doing that such rare and priceless links with the past are not a part of the city records? Every part of the community has an interest in them.

The Police Department in that ancient patrol wagon!

The real estate and building interests in the old Fifth Avenue!

Long Islanders in "the Rockaway that is no more"!

The whole militia, and the civic authorities, themselves in "the old 71st Regiment, taking part in McKinley's inaugural parade"!

Cinema records having similarly to do with a city's life and growth would hold equal interest to *any city!*

Why should those of the Greatest City be a mere portion of somebody's commercial collection?

Treasures—

For any city!

When are *all cities* going to preserve their cinema records, preserve them for a posterity that will regret the motion picture invention didn't arrive in time to "catch" the first roof on the first house being laid down!

FILM MEN OPEN NATIONWIDE BATTLE ON FEDERAL 5 PER CENT RENTAL TAX

Follow Lead of Theater Managers, Calling on Exhibitors and Public to Save Industry from Profit-Killing Levy

FOLLOWING the lead of the United Theater Managers' Protective Association, which won out in its nationwide fight against the 20 per cent theater ticket tax proposed by the revenue bill conferees at Washington, the National Association of the Motion Picture Industry has launched a similar campaign against the impending 5 per cent Federal tax on all motion picture rentals.

In a telegram to every exhibitor in the country, Peter Schafer, president of the National Association, states that the organization has employed eminent counsel to fight the tax, without avail. He puts it squarely up to the exhibitors and the public to save the industry.

The telegram, in part, follows:

"We have not sufficient time to prepare and distribute trailers, but a concerted, powerful and effective protest can be made by each exhibitor himself acting as a Four-Minute Man, or by obtaining a trained Four-Minute Man from his neighborhood.

Tell Screen's War Record

"Have the speaker briefly point out what the screen has done for the Government and the people in support of the war, as per the substance of the resolutions passed at the meeting of the United States Chamber of Commerce, as published in full in the *Trade Review* of Dec. 14 and the *Motion Picture News* of Dec. 21, that the screen has been the school of American patriotism; that it is the chief means of entertainment and education of all classes of the American public, to the extent that it has become not only an essential, but a necessary part of the lives of the people, that the tax of 5 per cent on rentals is calculated to raise between five and six million dollars, and that this will mean that admission prices of all theatres must necessarily be increased, thus preventing a substantial percentage of the public from continuing to receive the entertainment and education of the motion picture, as well as causing the closing of many picture houses and the consequent destruction of large investments in every branch of the industry.

No Reason for Tax

"Call attention to the fact that there is no more reason for taxing the film rentals than there is for taxing the scenery and properties of a stage production, and that, consequently, the tax on film rentals is not only a discrimination against the motion picture, but is likewise a tax upon the masses of the people, whereas, no such tax is imposed upon the comparatively few who attend the legitimate theaters.

"Immediately have printed a petition to be signed by the audience reading as follows:

"'From ——— Theater, ——— City, ——— date.

"'To the Honorable Conference Committee of the United States Senate Committee and the Ways and Means Committee of the House of Representatives:

"'We, the undersigned motion picture patrons, strongly protest against the imposition of a 5 per cent tax on film rentals. The motion picture has proved itself to be the principal school of patriotism of the American public. It is likewise the chief means of entertainment and education of all classes of the American people, to the extent that it has not only become an essential, but a necessary part of the lives of the people.

Boost Admission Price

"'If the proposed tax is enacted, it will necessarily mean a substantial increase in admission prices of all motion picture theatres, and the consequent deprivation of millions of people of entertainment and education so necessary in these times of worldwide unrest. There is no more justification for placing a tax on film rentals than upon the plays, scenery and properties of theatrical productions. The tax means that the millions who are patrons of the motion picture theater are compelled to sustain a burden not imposed upon the comparatively few who attend the legitimate theater.

"Name ———, Address ———.'

"Also use slides, and wherever possible have film trailers locally made.

"At once call mass meetings of exhibitors and their friends, as well as enlist the services of all local organizations. Obtain the greatest amount of publicity in all newspapers. Point out to the newspapers that the tax will mean the closing of many theaters and the loss to the newspapers of advertising.

"Execution of this plan will produce a result for the motion picture industry just as it did for the theatrical enterprises."

* * *

Girl Jumps From Ticket Window to Films

Mildred Wallace, pretty little dark-eyed, dark-haired cashier, in the Strand moving picture theater, Waterloo, Ia., appeared in a local picture which was shown in Philadelphia. A representative of Vitagraph saw it and decided his company wanted Miss Wallace. He called at the Waterloo house to ask about her, and Manager A. E. Wells introduced them.

After a contract had been signed, Mr. Wells advertised announcement would be made at the Strand that evening of a well-known Waterloo girl who was going to enter the movies. The house was filled to capacity when Mr. Wells introduced Miss Wallace to the audience.

* * *

Covington Exhibitors Denied "Flu" Rebate

City Commissioners of Covington, Ky., have rejected the joint request of motion picture managers of that city for a refund of license payments for the period that Covington theaters were closed during the influenza epidemic. The Commissioners, in rejecting the request, pointed out that the order closing the theaters was issued by the Kentucky State Board of Health, and that no provision was made for refunds for the period the theaters were closed.

* * *

Will Produce Labor Picture

It is reported that John W. Slayton, a Socialist and trade unionist of Pittsburg, has obtained financial and moral support from labor unions and individuals in Pittsburgh, New York, Wheeling, Harrisburg, Cleveland, Erie, and other places, for the production of "The Contrast," a photoplay, written by him and dealing with labor from the point of view of the trade unionist.

* * *

Chaplin Provides Mystery

An air of profound mystery surrounds the Charlie Chaplin studio. Mr. Chaplin has given orders that no statements be issued by any of his representatives. The studio was closed last Saturday for a period, it being the intention of Mr. Chaplin to make a trip to England. This trip will probably be abandoned, however, inasmuch as Mr. Chaplin must complete his First National contract before he can do anything else.

USES SCREEN TO GET WORK FOR FIGHTERS

Milwaukee Theater Manager Originates Method of Helping Service Men

Instead of merely using his theater as a branch employment office for the Department of Labor, Employment Bureau Manager Leo Landay, of the Butterfly Theater, Milwaukee, has inaugurated an entire system for the use of discharged soldiers and sailors.

Landau advertised in the newspapers the fact that if a service man would leave his name, address, age and occupation at the box office, efforts would be made to secure him a position. Slides to this effect are also flashed on the Butterfly screen. Then slides announcing that men desiring positions in certain enumerated occupations are shown and persons who desire men in these particular branches are asked to stop at the box office. Their names are taken and all men who applied for that class of work are notified.

The first day the service was instituted three men were given positions, and within a week over 200 names had been listed.

* * *

Plans Big Theater

T. L. Tally, vice-president of the First National Exhibitors' Circuit, announces he is shortly to build the biggest and handsomest theater in Los Angeles.

INDIANAPOLIS FILM HOUSES ALLOWED TO RUN ON SUNDAY

Mayor Tells Ministers Movies Offer Clean Sabbath Recreation—Passaic, N. J., Theaters Also Operate Seven-Day Week

INDIANAPOLIS photoplay houses will be permitted to run on Sundays, Mayor Charles W. Jewett has announced in making answer to a resolution from the Indianapolis Ministerial Association that the Sunday vocation law be enforced against the movies.

On and after Feb. 1, the theaters will not be permitted to open their doors until 1:30 P. M. on Sundays, and all vaudeville, burlesque comedy, or acts or parts of acts, with or without stage costumes, will be prohibited under the mayor's order.

Calls Movies Clean

The mayor has issued a statement in which he declared that the clean, wholesome amusement offered by the movies on Sundays was not a desecration of the Sabbath, but that such entertainment is a community necessity in a city the size of Indianapolis. The mayor said that if the Indiana Legislature now in session passed legislation in regard to Sunday moving picture shows it should give each community the power to regulate its own problems according to its needs.

The mayor said the ministers who had discussed the situation with him had taken a broad-minded view of the matter. Police Matron Burnside has been named by the mayor to receive complaints about picture shows and to exercise a censorship over the pictures.

A bill to provide for a state censorship commission of three persons to be appointed by the governor, a salary of $2,500 to be allowed the chairman and $2,000 the other members, is pending in the House of the Indiana Legislature. The bill is backed by the Indiana Civic Union. It would provide that every film shown in Indiana must be licensed by the commission on a $2 fee, with an additional $1 fee for every duplicate.

Despite the protest of the Passaic (N. J.) Pastors' Association, the movement started three weeks ago to open the motion picture houses on Sundays resulted in all the theaters doing a thriving business. The ministers said that if the local ordinance should be revoked an old blue law, the "Crimes and Immorality Act," prohibited such desecration of the Sabbath. The ordinance was repealed last week.

* * *

Sid Chaplin Signs Up with First National

Sid Chaplin has signed up with the First National Exhibitors' Circuit to produce a number of comedies under the same terms as those which Charlie signed.

* * *

Lehrman Quits Fox

Declaring the Sunshine Comedies produced by Henry Lehrman were being made at too great an expense to the Fox company, Winfield Sheehan, business manager of the organization, last Saturday closed up the comedy studio.

PEERLESS, WORLD, UNITED JOIN

Form Organization to Produce "Super Features" and Release Through 1,300 Theaters

THE details of negotiations started in New York City and consummated in Los Angeles, having an important bearing on the motion picture industry, have been made known. The agreement has to do with the United Picture Theaters of America, Inc., and the Peerless Producing Company. At the Peerless studios in Fort Lee, N. J., the United will make "super features." Plans have already been made regarding the enlargement of this studio, and the work of improvement has begun.

It is contemplated to make only big features of the type of "Stolen Orders" and "Sporting Life." Some of the productions will feature big stars, while other productions will present all-star casts.

It developed that some of the backers of the Peerless Studios were also interested in the World Film Corporation, and the advantage to distribute through the World became immediately apparent, as it is recognized that the World organization, under the presidency of Ricord Gradwell, has improved to the highest degree of efficiency.

"Thirteen hundred theaters throughout the United States are now enrolled as members of the United Picture Theaters of America, and the number is daily increasing," said President Berst. "Every important city and town in the country is represented in the list. Already signed up are Poli's Circuit of New England; the California and the Alhambra theaters of Los Angeles; Turner and Dahkin, of San Francisco; the Peoples' Amusement Company of Portland, Ore.; the Crandall Circuit of Washington, D. C., with nine houses; Lubliner and Trinz of Chicago, with fourteen theaters, and many others."

Movie Operators Agitate

The moving picture operators are giving the managers all kinds of trouble in Chicago with their demands for wage increases. Judge Foell in the Superior Court has granted a temporary injunction restraining union moving picture operators from collecting salary increases embodied in a new contract signed by their employees last Sunday, or from striking.

Some of them demand a minimum wage of $1.20 per hour which, the managers claim, they cannot afford to pay.

. . .

First National Meeting Kept Secret

The First National Exhibitors' Circuit duly held its meeting in Los Angeles, at the Alexandria Hotel, but its members refused to make any of the doings public, though it must have been an exciting session, as they worked behind locked doors. The meeting continued a week.

Film Men to Educate Health Boards

The Northwest Film Board of Trade has decided to educate the officials in the Northwest as to how to do away with the "flu" and why it is foolish to close up the theaters and moving picture houses. The situation in Washington, Oregon, Idaho and Montana is not as serious as the health officers believe, but about 50 per cent. of the places are closed.

The exchange men decided to supply their salesmen with the circular letters signed by Dr. R. S. Copeland, New York health commissioner.

. . .

Beeman Goes Abroad

Marcus A. Beeman, acting director in the Division of Films in the absence of Charles A. Hart in Europe, was the guest of honor Jan. 21 at a farewell banquet tendered by his associates at the Martinique Hotel. Mr. Beeman left Wednesday for London.

WILL RATE THEATERS

Cincinnati Health Officer Plans Campaign of Education for Film Houses

Cincinnati motion picture managers have been asked by Health Officer Peters to co-operate in a plan to make "atmosphere," or ventilating inspections.

Theaters would be given monthly ratings on their dimensions, seating capacity, cubic feet of air per person, methods of cleaning, disposal of programs which patrons leave in the theater, type of ventilator used, heating system, temperature, humidity, drinking water facilities and sanitary accommodations.

Dr. Peters says he plans a campaign of education for theater attaches and the public.

. . .

Iowa and Nebraska Are Now Open

Every town in Iowa and Nebraska is open now, and the after effects of the influenza epidemic have been washed away by a flood of new business. Exhibitors believe the next four months will see an era of prosperity which has never been equalled in the Middle West.

. . .

Bill Against "Fake" War Pictures

N. J. Pendergast, a San Francisco Assemblyman, introduced a bill to prevent the display of what he describes as "fake" battlefield pictures by the movies. The picture must be authenticated. This is a rider to a bill against untruthful advertising.

. . .

Bill Kills Sunday Films

A notice received at the office of the city solicitor in Lawrence, Mass., states that a bill filed at the office of the clerk of the House of Representatives, and known as House Bill No. 1070, prohibits exhibition of motion pictures on the Lord's day in theaters and other places of public amusement.

NEW FIRM TO PUSH BRITISH-MADE FILM

Canadian Plan Provides for 20 to 30 Per Cent Cut in American Imports

In an endeavor to meet the ever-increasing demand of the people of Canada for the display of British films on Canadian screens, British Films, Limited, has been organized under the direction of Jules and J. J. Allen, to import, distribute and exploit the leading photoplays of Britain and stories woven around British and Canadian life. All films released by British Films, Limited, will be shown at the Allen theaters.

There have been requests for a more adequate representation of British films. For the past ten years the Allens have maintained an office in London and have secured many films that have scored a tremendous success in Canada. It is for the purpose of acceding to the request that the new company has been formed.

Following the new policy, the Allens announce "The Kiddies in the Ruins," "God Bless Our Red, White and Blue"—the red is the coat of the Chelsea pensioner; the white is the spotless apron of the army nurse, the blue is the coat of Tommy wounded. "Tinker, Tailor, Soldier, Sailor" is another British film.

To make way for this large number of British films, the companies affiliated and controlled by the Allens will curtail their importation of American films, effective immediately, from twenty to thirty per cent.

. . .

Selznick Pictures Opens New York Offices

The new Selznick Pictures Corporation offices at Room 1503, 501 Fifth avenue, have been opened. This is the latest addition to the constantly growing film district on Fifth avenue. The Selznick offices are in the Astor Trust building.

All the New York business of the Selznick Pictures Corporation will be transacted at this office, which is in charge of Randolph Bartlett

The stern gentleman in German uniform needs no introduction. He is folding his arms in "Shoulder Arms" (First National)

Vivian Martin suiting the action to the title in her forthcoming feature, "Mirandy Smiles" (Paramount)

THE PICTURES' FIRST SHOWING REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"A Romance of Happy Valley"
(Artcraft—Lillian Gish, Robert Harron)

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Another Griffith production of rare merit."

WIRE REPORTS—SOUTH
Box Office Value.....Good
Exhibitor Comments: "Human interest story." "Excellent cast."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Excellent
Dramatic Interest.....Unusual
Atmospheric Value.....Lifelike
Setting .....Excellent
Acting .....Sincere
Technical Handling.....Artistic
Coherence .....Good
Costuming .....Good
Photography .....Unusual
Quality .....Excellent

SYNOPSIS OF STORY
John L. Logan, Jr., lives with his parents in a placid Ohio town. His father runs a boarding house, and from a boarder the boy becomes imbued with a desire to see the great world. In spite of the efforts of his parents and of Jennie Timberlake, his sweetheart, he goes, promising to return at the end of a year a rich man. The days become a year, and the boy does not return. The years pass on. Old Logan has invested heavily in a new hotel, and his affairs are at a crisis. Then the boy does come, for he has found fortune at last, and once more all is peaceful in Happy Valley.

"Shadows"
(Goldwyn—Geraldine Farrar)

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Another hit by Farrar."

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Farrar draws well."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Sufficient
Setting .....Good
Acting .....Fair
Technical Handling.....Fair
Coherence .....Fair
Costuming .....Good
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY
Known as Cora Lamont, she was one of the most reckless women in Alaska, but she thought that page of her life safely blotted out when she became the wife of Judson Barnes, a conservative New Yorker. Then comes a sharper who knew her in the old life, and who offers her a choice between aiding in the swindle about to be perpetrated upon her husband and a revelation of her antecedents. But she manages to defeat him.

"The Highest Trump"
(Vitagraph—Earle Williams)

WIRE REPORTS—SOUTH
Box Office Value.....Fair
Exhibitor Comments: "Mildly interesting romance of war."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Dramatic Interest .....Gripping
Atmospheric Value .....Good
Setting .....Fair
Acting .....Good
Technical Handling.....Good
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY
John and Richard are twin brothers. John is in the employ of the Kaiser, while Richard is a Secret Service agent for the U. S. A. When John is killed he leaves a letter confessing all to Richard, so when Richard arrives at his dead brother's home he pretends that he is John, and takes up the Kaiser's work so as to aid America. He is successful, but almost loses the love of an American girl who had lost faith in him. However, when the United States forces win an important battle, Richard's value to his country is disclosed and all ends well.

"The Law that Divides"
(W. W. Hodkinson—Kathleen Clifford)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "An interesting divorce story."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Dramatic Interest .....Fair
Atmospheric Value .....Fair
Setting .....Fair
Acting .....Fair
Technical Handling .....Fair
Coherence .....Fair
Costuming .....Fair
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY
This drama deals with the evils of divorce. A husband wants his freedom and takes his son with him, while the wife endeavors to rear the daughter. But she dies in poverty, leaving the girl a prey to thieves, who make a pickpocket of her. She is adopted by a wealthy woman, however, and grows to womanhood, when again she comes under the influence of the thieves, who force her to steal a necklace. She is discovered by a man, who assaults her. In an effort to save herself she shoots him. She confesses her crime to the man she now knows to be her father, and learns it was her own brother she had killed. And thus, we are shown "the sins of the father."

"Hoarded Assets"
(Vitagraph—Harry Morey)

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Fascinating drama."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Dramatic Interest.....Fair
Coherence .....Fair
Acting .....Good
Photography .....Good
Technical Handling .....Good
Setting .....Good
Moral Effect.....Good

SYNOPSIS OF STORY
Jerry loves an actress who has many rich admirers and he believes she will not marry him unless he has lots of money. So he steals a number of kegs containing thousands of dollars of gold. He sinks this treasure near the home he buys and is soon happily married. But the wife learns of his theft and plans to test him. She pretends to want money. Sure enough, Jerry taps the kegs and finds —sand—much to the chagrin of detectives watching him. For Jerry had stolen the wrong kegs! However, his wife forgives him and he decides to keep "straight" forever after.

"The Girl with No Regrets"
(Fox—Peggy Hyland)

WIRE REPORTS—EAST
Box Office Value.....Fair
Exhibitor Comments: "Poor story." "No human interest."

WIRE REPORTS—SOUTH
Box Office Value.....Great
Exhibitor Comments: "Fox pictures have established reputation here."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting .....Good
Acting .....Good
Technical Handling.....Good
Coherence .....Clear
Quality .....Entertaining

SYNOPSIS OF STORY
Signa Herrick comes to New York to live with her married sister. She finds that the latter and her husband are crooks and leaves them, obtaining a position through a rescue mission as secretary to Olney French, a wealthy man about town. Her influence has the result of causing French to stop drinking, and his half-brother and next of kin, who had looked forward to coming into the fortune when French drank himself to death, conspires to get rid of Signa. But the girl wins her fight and the right to love in spite of the plotters, and it is they who are discomfited.

"Don't Change Your Husband"
(Artcraft—Cecil B. DeMille)

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "One of De Mille's productions which means excellence in every detail."

WIRE REPORTS—SOUTH
Box Office Value.....Great
Exhibitor Comments: "De Mille pictures draw well."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Excellent
Dramatic Interest.....Excellent
Atmospheric Value.....Excellent
Setting .....Good
Acting .....Good
Technical Handling.....Excellent
Coherence .....Good
Costuming .....Good
Photography .....Good
Quality .....Excellent

SYNOPSIS OF STORY
Leila Porter, like hundreds of other wives, cannot make her husband enjoy "going out" at night. He prefers home and comfort. So she leaves him, his untidy ways, and love for onions, and later marries the perfect man—fine mannered and marvelously groomed. She soon finds him not quite so desirable and is glad to leave him and re-marry Porter, who has developed all the qualities she could wish for.

"The Enchanted Barn"
(Vitagraph—Bessie Love)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Star always popular." "Weak story."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Dramatic Interest.....Good
Atmospheric Value .....Good
Setting .....Good
Acting .....Fair
Technical Handling .....Good
Coherence .....Good
Photography .....Good
Quality .....Entertaining

SYNOPSIS OF STORY
Shirley Hollister, a plucky little stenographer, who is supporting an invalid mother, desires a home a little distance from the city where her mother can have the country air. She hires a barn from Sidney Graham and solves her housing problem. Also she arouses the young millionaire landlord's interest. She succeeds in saving her own employer and Graham's father from a million-dollar swindle, and Sidney gives his home to her mother, planning to build a home for himself and Shirley nearby.

"Cheating Cheaters"

(Select—Clara Kimball Young)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "More exciting than stage version."

SYNOPSIS OF STORY

"Cheating Cheaters" tells the story of two bands of crooks who work against each other, each band posing as wealthy families living in the country. A young girl detective becomes a member of one of them and succeeds in bringing them all to task. But she also succeeds in bringing about a happy ending to her love affair, so she is indeed happy at the end of the tale.

"Spreading Evil"

(James Keane—)

WIRE REPORTS—EAST

Box Office Value.....Poor

Exhibitor Comments: "Story is revolting." "Acting good."

SYNOPSIS OF STORY

The plot of this photodrama deals with the spread of an evil blood disease. The hero is the son of a German scientist who discovered a cure for it, but who, owing to the world war against his country, refuses to give it to the world and arranges for its sale through a drug store magnate. The son is to marry the magnate's daughter, but himself becomes a victim of the dread disease and drowns himself. His father is killed on a submarine, and so meets the same unhappy fate as his son.

"Oh, Johnny"

(Goldwyn—Louis Bennison)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Fine mixture of drama and comedy." "Fine work by star and support."

SYNOPSIS OF STORY

The villain in the story, a bogus earl, kidnaps the heroine and tries to force her into a mock marriage. For the girl has a gold mine which he hopes to cheat her out of. But a Western cowboy, who truly loves the girl, comes to her rescue and saves her from the earl and the alleged clergyman—and marries her himself.

"The Danger Zone"

(Fox—Madelaine Traverse)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "A disagreeable plot."

SYNOPSIS OF STORY

Philip Whitney tires of and casts off Lola Dupre, a singer, who has been supporting him. When he returns from Europe three years later she is a famous operatic star and engaged to Senator Fitzmaurice. They meet at the Senator's home and Whitney demands hush money. Meantime he becomes engaged to the Senator's daughter, Marie. Lola objects to the marriage and they plan to elope. Whitney comes to Lola to obtain funds and attacks her. She kills him, but Marie is arrested for the murder. Finally Lola confesses and there is a surprise twist that brings a happy ending for all concerned.

"Bonds of Honor"

(Exhibitors Mutual Distributing Corp.—Sessue Hayakawa)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Intensely dramatic."

SYNOPSIS OF STORY

Yamashito and Sasamoto are twin brothers, sons of a Japanese Count high in the confidence of his country. Yamashito is studious and helpful to his father, but Sasamoto's escapades bring him into the meshes of the German secret agents, and he delivers to them the plans entrusted to his father. He is discovered returning the documents and is expected to clear his name of stain through harikari. But Sasamoto prefers life, and escapes to Russia. Yamashito offers his life in his brother's stead, but is told to follow Sasamoto to Russia and bring him to justice. Through his resemblance to his brother he exposes the spies, and Sasamoto at last atones in the Japanese fashion, leaving his brother free to marry the girl they both have loved.

"Mickey"

(W. H. Productions—Mabel Normand)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Normand draws exceptionally well." Star a big favorite in comedy pictures.

SYNOPSIS OF STORY

Mickey is an orphan brought up by her father's partner, Joe Meadows, and his housekeeper, an old Indian woman. When Herbert Thornhill visits the West, he falls in love with Mickey, and the troubled Meadows bethinks himself of Mickey's aunt, Mrs. Drake, a social pretender, for advice. By telling Mrs. Drake that Mickey owns a gold mine he assures her reception, but when it is found that the mine does not pay, Mickey becomes a slavey. Thornhill, meanwhile, becomes engaged to her cousin Elsie Drake, who throws him over when she is told that his fortune has been wiped away. Then he and Mickey marry to find that the loss of the fortune was merely a trick of his lawyer to free him from Elsie.

"The Regeneration"

(Fox—Rockliffe Fellowes, Anna Q. Nilsson)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "A sensational story."

SYNOPSIS OF STORY

The powerful story of the awakening of the soul of a Bowery loafer whose better instincts were awakened by the appeal of a woman's voice. The story is largely that of the author's own life, but vivid spectacle vies with the tensely told story of the underworld written by a man who knew its every angle.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

All of a Sudden Norma, Mut.	(*East*) **Fair**–"Barriscale not popular."
Border Raiders, Pathe	(*East*) **Good**–"Interesting story."
Call of the Soul, Fox	(*East*) **Good**–"Strong drama." "Well played." (*South*) **Good**–"Star does excellent work."
Common Cause, Vita.	(*East*) **Great**–"Excellent war picture." "Interesting story well acted." (*Cent*) **Good**–"Splendid combination of thrills and laughs."
Crown Jewels, Tri.	(*East*) **Good**–"Moderately good crook story."
Danger—Go Slow, Univ.	(*East*) **Good**–"Murray is always picturesque and interesting." (*West*) **Fair**–"Draggy for four reels."
Day Dreams, Gold.	(*Cent*) **Fair**–"Good picture for family theater, but too mild for downtown theater." (*West*) **Good**–"Popular star." (*South*) **Good**–"Star charming as ever."
Divorcee, The, Metro	(*East*) **Good**–"Barrymore attracts special audience of her own." "Interesting story, well told."
Drifters, The, Hampton	(*Cent*) **Great**–"No better play ever booked by me."
Dub, The, Param.	(*East*) **Great**–"Reid always a favorite." (*Cent*) **Great**–"Absorbing story." "Reid good, as always." (*South*) **Good**–"Fine production." "Reid popular."
Fair Enough, Pathe	(*East*) **Good**–"A picture that retains the interest throughout."
Go West, Young Man, Gold.	(*East*) **Great**–"A comedy that greatly pleased." (*Cent*) **Great**–"Capacity business." "Fine story well done." (*West*) **Good**–"Patrons say it is good." (*South*) **Good**–"Very good picture."
Gold Cure, The, Metro	(*East*) **Good**–"Dana can be counted on for good houses." (*South*) **Good**–"Just a fair picture."
Great Romance, Metro	(*East*) **Good**–"Lockwood in one of his best."
Her Inspiration, Metro	(*East*) **Great**–"Allison in a charming romance." (*Cent*) **Good**–"Allison gaining following." "Picture met with approval." (*South*) **Good**–"Fairly good picture." "Nothing unusual."
Here Comes the Bride, Param.	(*East*) **Great**–"Comedy-drama that pleases." (*Cent*) **Good**–"A good comedy." (*South*) **Good**–"Good picture."
His Parisian Wife, Art.	(*East*) **Good**–"Ferguson a good drawing card." "Very interesting drama." (*Cent*) **Good**–"Excitement enough for anyone." (*West*) **Great**–"Ferguson a prime favorite." (*South*) **Good**–"Good story." "Ferguson's part trivial."
Life's a Funny Proposition, Ex. Mut. Dist. Corp.	(*East*) **Good**–"A light, but pleasing picture."
Light, The, Fox	(*East*) **Great**–"Bara in one of her characteristic roles."
Light of Western Stars, U. P. T.	(*East*) **Good**–"Farnum in fine vehicle." (*Cent*) **Great**–"Picturesque story." "Farnum popular here."
Little Women, Brady	(*East*) **Great**–"As fascinating to young and old as the famous Alcott book."
Love In a Hurry, World	(*East*) **Great**–"A delightful story."
Midnight Stage, Pathe	(*East*) **Good**–"Keenan can be counted on for good houses." (*South*) **Fair**–"Poor story."
Out of the Shadows, Param.	(*East*) **Great**–"Gripping heart interest story." (*Cent*) **Good**–"Live picture." "Full of tense situations." (*South*) **Good**–"Frederick good." "Not much of a play."
Quicksands, Param.	(*West*) **Good**–"Good drawing situation." "Dalton's acting splendid."
Roped, Univ.	(*South*) **Fair**–"The usual Western drama."
Sea Waif, World	(*South*) **Poor**–"Huff has lost caste."
Secret Garden, Param.	(*East*) **Great**–"Lila Lee in a delightful drama." (*Cent*) **Good**–"Good story and star." (*South*) **Good**–"Clean, wholesome and interesting."
Way of a Man with a Maid, Param.	(*East*) **Great**–"Story that makes you forget your troubles." (*Cent*) **Great**–"Washburn great local favorite." (*West*) **Good**–"Quite good, but nothing remarkable." (*South*) **Good**–"Excellent picture."
When a Man Rides Alone, Amer.	(*East*) **Fair**–"Usual Western stuff."
Who Cares? Select	(*East*) **Great**–"Society story that appeals."
Wife or Country, Tri.	(*East*) **Fair**–"Pictures of this type seem to be dropping off in my theater."
Woman, Tourneur	(*East*) **Great**–"Magnificent production." "Intense story."

SCREEN PLAYS AND PLAYERS

UNIVERSAL WINGS BLUEBIRD

Drops Old Trade Name and Hereafter Will Brand All Its Picture Releases with "Big U"

PRESIDENT CARL LAEMMLE, of Universal, announces that the genus Bluebird is extinct so far as Universal is concerned. That is, no more pictures will be issued under that name. Hereafter the Universal organization will produce only "Special Attractions," super-productions, two-reel Westerns, serials and a new comedy program — all under the Big U trademark.

James J. Corbett has begun work on his big serial, and states he will be able to stand the strain of the stunts he is called upon to perform.

Another departure from Universal's former schedule is in the series of releases begun by William Campbell of two-reel animal comedies. Harry Burns is to play leads in these comedies, with Peggy Aarup opposite. The series of O. Henry stories is getting under way and promises to score another big screen success.

Alfred Allen, character man, was severely injured during the making of a scene in the serial "The Red Glove," which stars Marie Walcamp. Allen was shot in the eye. The shot, of course, was no more than a blank cartridge, but the paper wad, which also carried a splinter of brass from the shell, penetrated Allen's eyelid and blood poisoning developed. Allen may lose the sight of his eye.

• • •

H. B. Warner Ends Stage Engagement

H. B. Warner, appearing with Irene Bordoni in "Sleeping Partners," terminated his contract with that production Feb. 1.

Mr. Warner has signed up with Jesse D. Hampton, Inc., for a series of feature films. He expects to start work on his first picture Mar. 1. It will probably be "The Man Who Turned White."

Eugene Spitz, president of Estes Studios and Laboratories, Inc., is producing two-reel features for the Stage Women's War Relief

IS THAT SO!

Thomas Meighan has arrived in Los Angeles and announces he has been loaned by Famous Players-Lasky to George Loane Tucker, to appear in the big picture production which Mr. Tucker is planning to make.

Mabel Taliaferro is working at the Estes studios, where she is posing for a two-reeler entitled "A Bit of Love," for the Stage Women's War Relief. The cast includes Robert Edeson.

Evelyn Nesbit, the Fox star, is at present working on "Judge Not." Craufurd Kent is playing opposite her.

Earle Williams will appear in the dual role of author and star when Vitagraph releases "The Highest Trump" February 3. Earle collaborated with H. H. Van Loan in writing the story.

Sylvia Breamer, the heroine in J. Stuart Blackton's latest production, "A House Divided," will take a rest trip to the Coast. She will be gone about six weeks.

Dolores Cassinelli, star of the Leonce Perret Productions, who has been confined to her bed for several weeks with an attack of influenza, is on the road to recovery.

James Young has returned to the staff of Vitagraph directors. He directed the latest Earle Williams feature, "The Man Who Wouldn't Tell."

E. E. Shauer, assistant treasurer and manager of the foreign department of the Famous Players-Lasky Corporation, is sailing for London shortly, where he will spend several weeks studying the opportunities for Paramount and Artcraft pictures in Great Britain.

Monte M. Katterjohn has just returned to Los Angeles from New York, where he went to complete final details for the production and distribution of Katterjohn Films.

"Buster" Blackton, son of J. Stuart Blackton, is expected home from France this week. He has seen one year's service abroad and one on the border.

Owen Moore, Mary Pickford's husband, is once more to be seen on the screen. He has signed a contract with Goldwyn and will appear in the leading role of the next Rex Beach picture.

Capt. William G. Kaliska, former manager of the Allendale Theater, and assistant manager of the Strand Theater, Buffalo, has returned from France with the Distinguished Service Cross and the French Croix de Guerre.

Marguerite De La Motte, instead of Clara Horton, is playing opposite Jack Pickford in "In Wrong." Miss De La Motte was loaned to Jack Pickford by the Fairbanks company.

Tom Forman, formerly well known leading man with the Lasky company, who has been serving in the American Army, has returned to Los Angeles.

LITTLE TRIPS TO THE STUDIOS

Having learned that Leslie Austin has been engaged to play opposite Alice Brady, we visit the Famous Players studio and find Kenneth Webb, formerly with Vitagraph, directing the picture which has a funny French name, but, like all other Lasky productions, it will be christened officially before being released. Austin has just returned from a short road tour, opposite another member of the Brady family, Grace George in "The Widow's Might."

John S. Robinson is directing Marguerite Clark in "The Naughty Wife" while we are talking to Mr. Robinson. He directed his assistant, Frank Walton, to call Miss Clark. Frank 'phoned her dressing room and said, "Lieutenant, please tell Miss Clark we are waiting for her."

Evidently Lieut. Williams, who is Miss Clark's husband, doesn't spend his afternoons at his club. Frank Mills is playing opposite Miss Clark.

We are greeted by an old friend and former newspaper reporter, war correspondent, magazine writer, army officer, and all round soldier of fortune, Charles Maigne. Charlie is now a Lasky director.

During the noon hour the studio was deserted but we recalled that literary folks are not so particular about eating, and as Gardner Huntin arrived recently from Los Angeles to take charge of the scenario department of the Famous Players-Lasky, we find him very busy with the script, but not too busy to tell us how he likes New York and to say a few nice things about the many friends he left behind in Los Angeles.

• • •

"Fighting Roosevelts" as Serial Story Goes Well

While the scenario of "The Fighting Roosevelts" was being prepared, work was also being done independently on a newspaper serial covering the most dramatic episodes in the life of the Colonel. The authors of this dramatic biography are Charles Hanson Towne, managing editor of McClure's Magazine, and Daniel Henderson, a member of the McClure editorial staff, and also in charge of McClure's motion picture advertising.

• • •

Hall Announces Foreign Film Transaction

A big film transaction for foreign fields was consummated this week between Frank Hall, president of the Independent Sales Corporation, and the Apollo Trading Corporation.

The first two of the attractions to be distributed throughout the world by the Apollo Company will be J. Stuart Blackton's production, "Life's Greatest Problem," starring Mitchell Lewis and Frank Reicher's mystery drama, "Suspense," in which Mollie King is featured.

PATHE ASKS ABOUT LLOYD COMEDIES

Plans Nation-wide Census Covering Popularity of One-Reel Releases

THE bookings of the Harold Lloyd comedies have shown such an increase during the last few months and exhibitor comment has been so favorable that Pathe Exchange, in preparation for a country-wide drive in a promotion of these one-reel features, has started a comprehensive census as to the number of theaters at which they are booked on standing orders, the estimated number of days they are shown in specified territories and the number of persons who see them.

The aim also is to secure as much helpful criticism as possible to show which particular staple features are most admired in the comedies. The most frank criticism will be invited to aid in the further improvement of the pictures.

"A ROMANCE OF HAPPY VALLEY"

Collection of Camera Pen Sketches in Character

David Wark Griffith, having turned from the big canvases of the screen, has the courage (and the authority) to be simple with his miniatures. What he says is to be, will be, so far as any picture of his is concerned. He is a law until himself.

"A Romance of Happy Valley," shown at the Strand last week, revealed a collection of camera pen sketches in character, the happy mother, the grouchy father, the ambitious son, the trusting sweetheart, the professional crook, the smiling optimist, the vinegary pessimist.

Set in motion, each of them moves in his or her appointed groove. They conceivably do the same things any other director would have them do, but they do them in the Griffith way—and that is both their justification and their salvation .

The story is as consistently simple as its treatment, save for its dramatic twist at the end. The ambitious son leaves the farm for the city; the father swears; the mother prays; the trusting sweetheart cries—and counts the days.

And in seven years the son returns with $10,000 — the mother shouts with joy, the sweetheart flies to his arms and the $10,000 saves the old home. But——

Before this is allowed to happen the father, momentarily crazed by his own adversities, fails to recognize his son and is tempted by the sight of "the stranger's money" to murder him and take it away. He is fortunately saved from the crime and the expected conclusion follows.

As the drama develops the theme is a bit obscured. It would have been as easy, for instance, to have "planted" an excuse for the father's suddenly seeing red and contemplating murder, which is an unnaturally abrupt impulse, as it was to plant the boy's gift watch from mother, by which he was identified. Father could have acknowledged a leaning toward bolshevism and hated the rich, or contemplated nothing more serious than robbery, or been explained in a half dozen ways. But Mr. Griffith was content to trust to the lively imagination of the audiences he knows so well, and it may be the general result is as good.

The characters are finely realized by Robert Harron as the boy, Lillian Gish as the girl, with an appealing touch of comedy; George Fawcett the father and Kate Bruce the mother. BURNS MANTLE.

Lieut. Bert Hall, Aviator, Appears with Film

Frank Hall, president of the Independent Sales Corporation, announces that Carle E. Carlton's super-aerial production, "A Romance of the Air," in which Lieut. Bert Hall, the American ace and one of the two survivors of the famous Lafayette Escadrille, is co-starred with Edith Day, the prima-donna, in "Going Up," will have its Western premiere at one of Chicago's theaters, the De Luxe, where it begins a special engagement Feb. 3, following its successful run at the Tremont in Boston.

At each performance, Lieutenant Hall will talk informally about his many thrilling exploits in the air during his three years on three different battle fronts.

• • •

Frank E. Woods Much Loved by Picture Folk

Frank E. Woods, who is organizing a new association among the motion picture people, is an interesting personality. He is known and loved by members of the picture profession and, being a very quiet, hard-working man, wrapped up in his work, is little known outside of it. Yet his work is apparent, although invisible, in nearly every Paramount picture, as he is supervising director at the Vine Street studios, Hollywood, and is connected with a production from the time the story is first submitted, to the time it leaves the studio to be released in the East.

• • •

"Thirteenth Chair" Company Has Musicale

The Pathe Studio, where Leonce Perret is at work on the production of the "Thirteenth Chair," was the scene of a music festival which was given by Messrs. Wins and Gendron, French recitalists, during a lapse in the "shooting." They were the guests of Yvonne Delva, who is the featured player in "The Thirteenth Chair," and were being introduced to the intricacies of the camera for the first time by Leonce Perret.

• • •

Holubar Film Will Make Record in Chicago

"The Heart of Humanity" will enjoy an unusual first run in Chicago early in February, the Chicago Jewel exchange has announced. The big Holubar film is to be shown at four leading theaters—the Casino, the Pantheon, the West End and the Twentieth Century, simultaneously. By running at four theaters at the same time, first run, "The Heart of Humanity" will establish a record.

NEW GRIFFITH FILM

"Fall of Babylon" is Expansion of "Intolerance" Episode

D. W. Griffith's "Fall of Babylon" was given its premiere at the Kinema, Los Angeles, last Sunday. It has a prologue consisting of dances, and a monologue by the supposed spirit of a Babylonian writer of Belshazzar's time. The talk is whimsically humorous, a gentle satire on both ancient and modern customs. Carol Dempster is the principal dancer and is scoring a big hit in her Egyptian numbers.

All Los Angeles critics pronounce this the greatest of Griffith's pictures. It is really an expansion of the Babylonian episode of "Intolerance." Constance Talmadge is easily the star of the production. Among others in the cast are Alma Rubens, Bessie Love, Dorothy Dalton, Elmer Clifton, Mildred Harris and Winifred Westover.

• • •

"Woman Thou Gavest Me" for Famous Players-Lasky

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has announced the purchase of the motion picture rights to "The Woman Thou Gavest Me," the famous novel by Hall Caine. The production will be staged and directed by Hugh Ford.

WIDE INTEREST IN U. S. A. SERIES

Big Demand for Two-Reeler Showing Activities of Service

Wide interest is being manifested in the series of two-reelers made by the United States Government to illustrate the activities of a number of specialized branches of war service. The four pictures of the "U. S. A. Series," which take the public behind the scenes and give them many secrets of methods that helped America toward victory, are all now released and have been widely booked. The Government made the pictures to fulfil public demand, and it is reported from the Division of Films that the public is showing unusual interest in the series.

• • •

"Made in America" Released Feb. 16th

Announcement is made by the W. W. Hodkinson Corporation that "Made in America," a series in eight episodes dealing exclusively in the training of America's armies of victory over here and over there and the result of that training, will be released Sunday, Feb. 16, through Pathe Exchange, Ins. "Made in America" was produced and directed by Ashley Miller with the co-operation of the Government.

(*Screen continued on page 219*)

Barony

Craufurd Kent, who is appearing in the leading male role with Evelyn Nesbit in the new Fox production, "Judge Not"

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GOLDWYN PROGRAM
Announces Four Features for Release in February

Four releases are announced by Goldwyn for February. They include productions starring Mae Marsh, Mabel Normand and Pauline Frederick in the order named, and a big Rex Beach picture with Kay Laurell and Russell Simpson in the leading roles. The February schedule follows:

Feb. 2—Mae Marsh in "The Bondage of Barbara."

Feb. 9—Mabel Normand in "Sis Hopkins."

Feb. 16—Pauline Frederick in a dramatic production directed by Hobart Henley.

Feb. 23—Rex Beach's "The Brand," featuring Kay Laurell and Russell Simpson; directed by Reginald Barker.

* * *

Blackton Finishes Filming "A House Divided"

Having completed actual filming of "A House Divided," J. Stuart Blackton is now engaged in the cutting and titling of the production. "A House Divided" is Anthony Paul Kelly's screen adaptation of the widely read novel, "The Substance of His House," by Ruth Holt Boucicault.

The Blackston stars, Herbert Rawlinson and Sylvia Breamer, interpret the leading roles, with Lieut. Lawrence Grossmith and the Blackton "kiddies," Charles and Violet, featured in prominent supporting roles.

* * *

Exhibitors Have Voice in Drew Comedies

Mrs. Sidney Drew, who is now at work on the fourth two-reel comedy which is scheduled for the April release on the Paramount program, receives possibly a larger mail from exhibitors than any other star producing two-reel attractions. All this correspondence is carefully read and all suggestions contained therein are tabulated and continuous reference made to them.

* * *

Desmond Starts Third Film for Hampton

William Desmond, Jesse D. Hampton star, has started work at the Hollywood studios in his third film play under the Hampton banner. The title is "Whitewashed Walls." Fritzi Brunette has been chosen as Desmond's leading woman, and other members of his company will be Carmen Phillips, Jack Richardson and Walter Perry.

* * *

Maurice Tourneur Filming "White Heather"

Maurice Tourneur is now filming the famous Drury Lane melodrama, "The White Heather," written by England's masters of melodrama, Cecil Raleigh and Henry Hamilton. "The White Heather" will be the fourth of the Maurice Tourneur Productions.

* * *

Al Ray Becomes Star

Al Ray, cousin of Charles Ray, has been raised to stardom by the Fox company, which will exploit him in a series of comedy dramas. Ray has done some excellent work in support of Mildred Harris and other stars, and Winfield Sheehan decided he was good star material.

Frohman to Release on State Rights

The Frohman Amusement Corporation, producer of the six-part attraction, "Once to Every Man," has determined to release it on the state rights basis and immediately put in operation an extensive exploitation campaign, not alone among independent buyers but as well among the theaters in the United States.

The press book will contain in colors miniature samples of the lithographs and slides as well as vest pocket duplicates of the lobby display photos.

In order to establish permanent contractual relationship with responsible state rights buyers on all the future releases of that company, William L. Sherrill has determined upon the policy of first offering to the state rights buyers who secure the production all the future releases of the Frohman Amusement Corporation.

* * *

Virginia Pearson's New Film Best Yet

Virginia Pearson's new vehicle, "The Bishop's Emeralds," is to be completed in about two weeks. Jack O'Brien, managing director of the Virginia Pearson Photoplays, Inc., says the story gives Miss Pearson an admirable opportunity to show the public just how far she surpasses in this picture anything she has heretofore done on the screen.

"The Bishop's Emeralds" is taken from the novel by that name written by Houghton Townley, which had an enormous sale in England. Louis Mayer, the president of the Virginia Pearson Photoplays, Inc., decided to get the foreign rights to "The Bishop's Emeralds," so he cabled to England, then to France, and located Houghton Townley, who immediately accepted the offer made him by Mr. Mayer for all rights to "The Bishop's Emeralds."

* * *

King, Last of Old Guard

Henry King will soon be the only one left of the "famous three" directors at the American studios, and two new directors will shortly appear at Santa Barbara. As far as is known Director King will continue producing with William Russell as his star. King's little daughter, Ruth, has been quite sick with influenza, but is now recovering.

(*Screen continued on page 220*)

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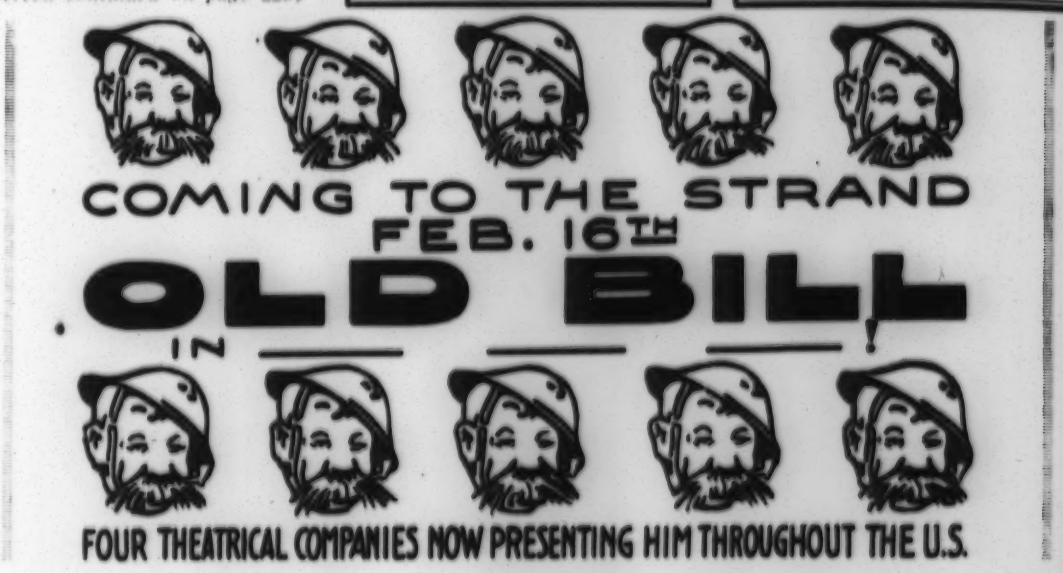

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Hodkinson Will Distribute Kerrigan Films

The W. W. Hodkinson Corporation announces that, contrary to the misunderstanding created by the recent announcements of the Robertson-Cole Company, J. Warren Kerrigan features will be released solely by Hodkinson Service in the United States for the next year and a half. W. H. Seely, of Robertson-Cole Company, in a letter, says:

"We regret exceedingly that such an impression should have gone abroad and caused you any embarrassment. We hasten to assure you, however, that we have no part in this matter whatever."

* * *

W. H. Reports Big Sales

The W. H. Productions Company has announced the sale of a number of one and two-reel films for various territories in the United States. The company has sold "Mickey," the five-reel feature starring Mabel Normand, for Illinois, Pennsylvania, Ohio, Wisconsin, New England, Colorado, California, Arizona, Washington, Oregon, Idaho, Montana and New York. Other sales include large numbers of two-reel Kay Bee Columbia western dramas, Kay Bee Union western dramas and one-reel Keystone Eagle and Keystone Liberty comedies.

* * *

Eddie Polo Gets Loving Cup from Admirers

Eddie Polo, star of the Universal serial "The Lure of the Circus," is resting at his Hollywood apartment for a few days before beginning work on a new eighteen-episode serial which is being prepared for him. Polo returned to Universal City after spending over two months visiting theaters in all parts of the country. Mr. Polo's trip carried him into Canada and all principal cities of the United States.

* * *

Irene Tams Plans Return to Screen

Irene Tams, the film star formerly with the Tams Film Company, is in New York replenishing her wardrobe with the intention of returning to the screen. Since her last appearance in films, Miss Tams has been living at her home near Tulsa.

Catherine Calvert Finishes New Picture

Frank A. Keeney announces that the title of the fourth photoplay starring Catherine Calvert is "Marriage for Convenience," which is now ready for release. It is a melodramatic story, written by E. Lloyd Sheldon. Bennet Musson is given credit for the adaptation, and Sidney Olcott has been the director.

"Marriage for Convenience" will be distributed through the exchange of the William L. Sherry Service in the territories of New York, northern New Jersey and western Connecticut. The other territories are handled by the exchanges of the General Film Co.

* * *

Louise Glaum New Feature Now Nearing Completion

"Sahara," the first of the Louise Glaum feature productions, is rapidly nearing completion. Associated with the star in the making of the picture are Supervising Director Allan Dwan, Director Art Rosson, C. Gardner Sullivan, the author, Matt Moore, who plays opposite Miss Glaum, Edwin Stevens, heavy, and Pat Moore, a remarkable four-year-old child actor.

No expense has been spared in making the production, and it is said the desert scenes veritably breathe the romance and the vastness of the great desert from which the film production gets its name.

* * *

Army Cook Makes Cake for Ethel Clayton

Ethel Clayton has been doing the camps this week—Kearney and Fort McArthur—making scenes for "Private Pettigrew's Girl," a Paramount picture from Dana Burnett's story in the Saturday Evening Post. George Melford is directing. At Camp McArthur the star and company were given a special mess, and the camp cook presented Miss Clayton, Monte Blue, the leading man, and Captain Duncan, commanding the company, with three both handsome and delicious looking cakes of their own manufacture.

* * *

"After the War" Is Universal Special

"After the War" is the title of the second Universal special attraction to be released in 1919. "The Wild Cat of Paris," featuring Priscilla Dean, is the first U. S. A. film for the new year, and "After the War" supplants Harry Carey's "Roped," which was originally scheduled for release Jan. 13.

"After the War" features Grace Cunard. The photoplay deals with conditions in France and Belgium following the termination of the great conflict.

* * *

Dorothy Gish Plays Role of Slavey

Elmer Clifton is getting along rapidly with his latest Dorothy Gish production, temporarily called "Boots." The story concerns an English slavey, played by Miss Gish, and she is giving a splendid characterization, having had a fine opportunity to study this type when in England last summer making scenes for Griffith's "Hearts of the World."

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